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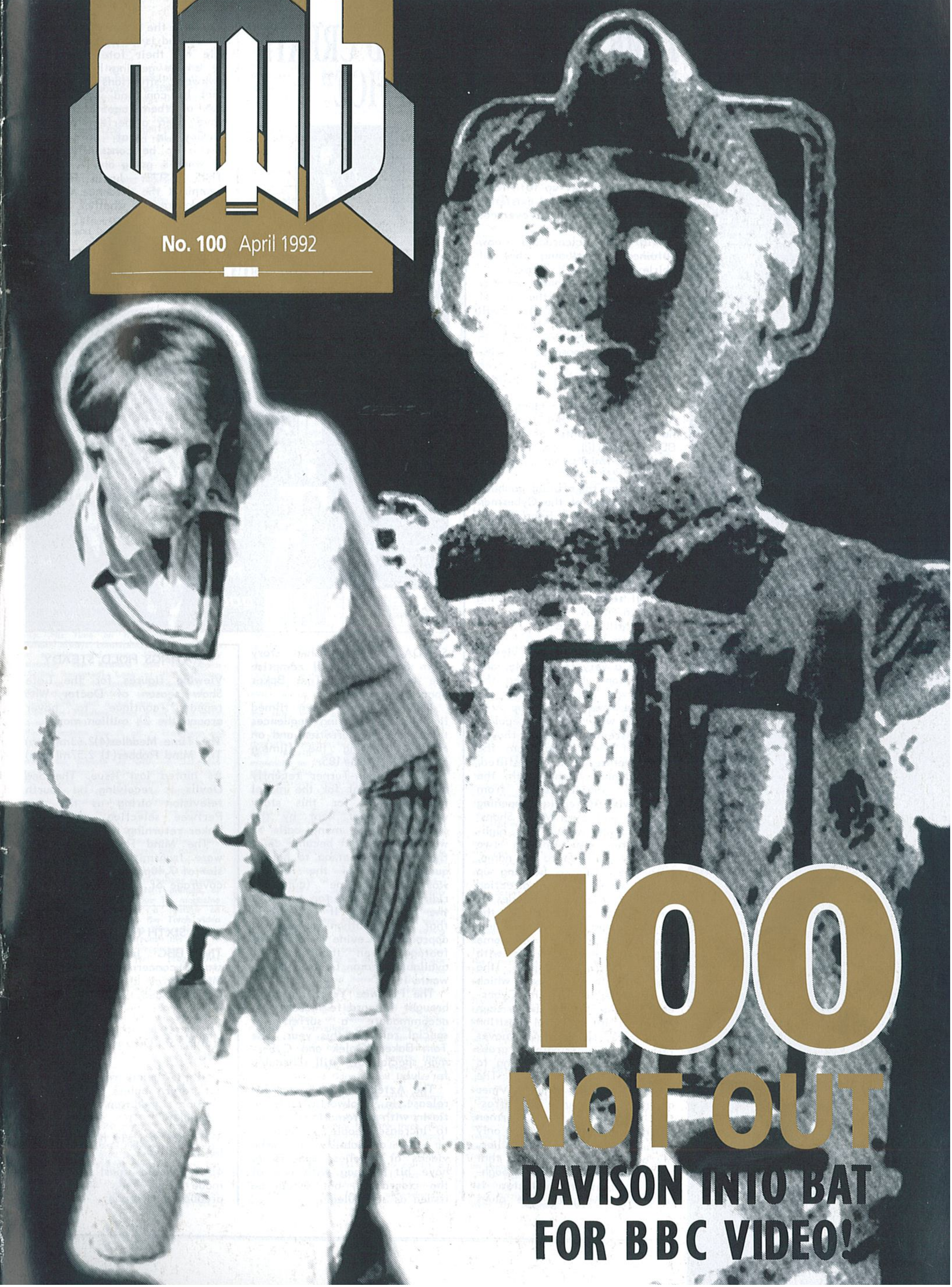
NEW LOOK



100 NOT OUT

DAVISON INTO BAT FOR BBC VIDEO!

PO Box 1015, Brighton BN2 2YU

THIS IS QUITE A MOMENTOUS moment for me as this column marks the last item I shall ever be type, cut and pasting for DWB. Well, theoretically anyway. DWB#101 will mark DWB's transition to desktop publishing, and this issue's cover is only a taster of what to expect! We had originally planned this issue to mark the change-over, tieing in with our 100th, but circumstance has prevented David Gibbs taking over the production chores until the special (in at the deep end, you could say!). I am greatly indebted to David for his co-operation at this particularly hectic period for the magazine, and also to Gary Wales for his sterling work as ever on redesigning DWB's new look (and I stress, this issue's cover is only a taste of what's to come!). I am particularly indebted to Andrew Green who has performed perhaps the most astonishing and seemingly impossible task of all - that of compiling an accurate A-Z index of everything that has ever appeared in the first ninety-nine issues of DWB. A considerable task indeed, and unfortunately time prevented us resetting the text but this shouldn't prevent it from being the excellent source of reference it is.

Well, one hundred issues later and I feel every issue of it! I've got this issue out early again so that I can take a well-deserved break until the end of March. Our subscription office will remain open so please send all enquires to our Harrow-Weald address during this period.

The next issue will be a special incorporating our new photonovel based on 'The Savages' in agreement with the script writer Ian Stuart Black and the owner of the John Cura stills Christopher Barry. Both gentlemen have provided introductions and rare photographic material to ensure that the production will be every bit as entertaining as our three previous novelisations. So, as DWB enters its second centenary, you can be sure that we will continue to provide you with the best features and most up-to-date news coverage available.

Stay around... GARY

ACKNOWLEDGEMENTS: Gary Wales, Andrew Green, Jeremy Bentham, Ian Levine, Vicki Thomas & BBC Video, David Gibbs, John Pettigrew, Mark Chaloner, Roger Stevens, Anthony Brown, Juston Richards, Bruce Campbell, Tim Munro, Andrew Pixley, Kathleen Toth, Duncan Harvey, Anthony McKay.

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TO SUBSCRIBE: From next issue up to January 1993 costs £23 (US$48).

NEW ADVERTISING RATES AND CONDITIONS

FAN: One page(A4 camera ready)£110; ½ page(130 x 390 / 270 x 195mm)£55; ¼ page(130 x 195 / 61 x 390mm)£27.50; Eighth page(65 x 195/130 x 95mm)£13.75

NEW CATEGORY: Small Ads (see page 8). Maximum 50 words per ad. £6.50

COMMERCIAL: One page(£140); Half page(£70); Quarter page(£35); Eighth page(£17.50).

FULL COLOUR rates available on request. All rates inclusive of VAT. For US rates convert into dollars. Copy date for DWB#101 is April 10th. Discount rates available for charity ventures and multiple insertions on request.

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TOMB'S SUCCESS WOULD CREATE MISSING EPISODES "OFFICE"

BBC ENTERPRISES have stated that if sales of 'Tomb of the Cybermen' on video exceed 30,000 units, then a special office will be set up to establish and catalogue the existence of BBC programmes in overseas countries.

With all clearances now obtained - including that of Shirley (Kaftan) Cooklin - hopes are now pinned on May 5th to see whether the lure of a previously missing story will prove great enough to prompt BBC Enterprises to invest in the hunt for more lost material. The video will be issued the day after Bank Holiday Monday.

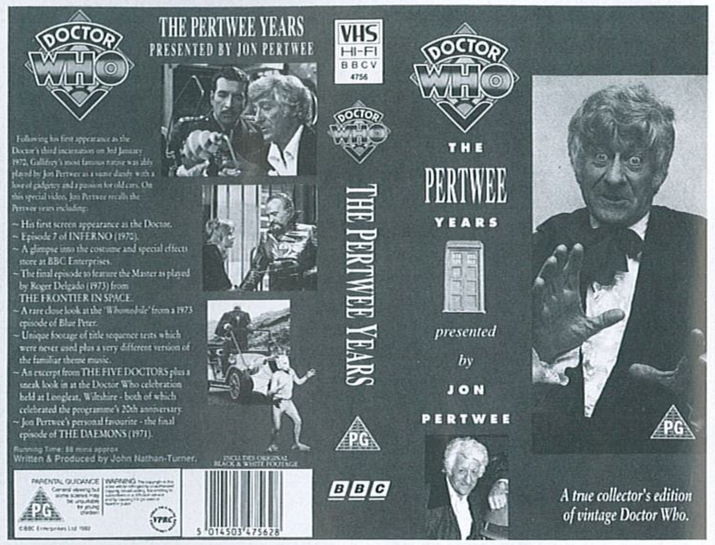
Rediffusion TV in Hong Kong have confirmed that they hold no further prints of vintage BBC material, contrary to what you might have read in DWM.

Following the official goahead for **The Tomb of the Cybermen** video release on February 7, BBC Enterprises' press office confirmed that the **Tomb of the Cybermen** audio cassette will be released as planned since it has been completed and all rights paid. "If nothing else", a press secretary told us, "it will be one for the car stereo".

The story has been viewed by only a very few people, and one person who has seen the first two episodes told us: "Episode one builds up the suspense well and the regulars are extremely good, though some of the acting from the guest actors is a bit stilted. The opening scene with the TARDIS materialising from Skaro with the regulars' opening dialogue and Cyril (Viner) Shaps' electrocution were the highlights for me. Episode two certainly lives up to its name, with the suspense building up very well. The direction throghout the two episodes is very good, leading up to the Cybermen emerging from their tombs. The sets are awesome and the scene climaxes with two Cybermen helping the Controller from his tomb which is concealed behind the Cyber-emblem. As it opens he is seen squatting in a foetal position and rises slowly and moves forward dramatically, grabs Klieg and says "You belong to us. You will be like us". The best scene of all is when Viner attempts to reverse the defrosting process and the Cybermen begin to freeze up again, only to be de-limboed again by Klieg. My only criicism would be that the impression you get throughout is that the Doctor is actually solving all the clues to enable the team to get into the tombs and is therefore responsible for their fate. It's as if he enjoys getting himself into awkward situations simply so that he can find ways to get out of them again. It would have been a perfect rôle for McCoy in that the Doctor seems to be constantly aware of what is going on..."

THIS ISSUE: Justin Richards examines the evidence at hand to determine whether 'Tomb' will live up to its classic status...

BAKER COMPLETES *SHADA* LINKS



Following his first appearance as the Doctor's third incarnation on 3rd January 1970, Gallifrey's most famous native was ably played by Jon Pertwee as a suave dandy with a love of gadgetry and a passion for old cars. On this special video, Jon Pertwee recalls the Pertwee years including:

- His first screen appearance as the Doctor.
- Episode 7 of INFERNO (1970).
- A glimpse into the costume and special effects store at BBC Enterprises.
- The final episode to feature the Master as played by Roger Delgado (1973) from THE FRONTIER IN SPACE.
- A rare close look at the 'Whomobile' from a 1973 episode of Blue Peter.
- Unique footage of title sequence tests which were never used plus a very different version of the familiar theme music.
- An excerpt from THE FIVE DOCTORS plus a sneak look in at the Doctor Who celebration held at Longleat, Wiltshire - both of which celebrated the programme's 20th anniversary.
- Jon Pertwee's personal favourite - the final episode of THE DAEMONS (1971).

Running Time: 88 mins approx
Written & Produced by John Nathan-Turner.

SHADA, the unfinished story from Season 17, will comprise the bulk of The Tom Baker Special out in July.

Tom Baker has been filmed linking the existing sequences together with narration and an article covering the filming appears in DWB#185.

John Nathan-Turner recently mounted a hunt for the model footage shot for this story which was not kept by the archives. After many calls to well-known fans it became clear that the only person to hold a quality copy of the footage was Ian Levine (currently riding high in the top ten with the Pasadenas). It is unlikely that John Nathan-Turner will approach Levine for the footage, even though it is available from Levine if he wants it...

The Pertwee Years has been brought forward to March 2 to accommodate a surfeit of special releases this year. The Tom Baker, Dalek and Cyberman specials are still scheduled for July.

The Aztecs, which is due for release in Woolworths only to tie-in with a promotion designed to increase people's awareness of the availability of **Who** videos at Woolies, appears to have hit a snag with one of the clearances, but should be issued as scheduled.

RATINGS HOLD STEADY

Viewing figures for the Late Show season of **Doctor Who** repeats continue to hover around the 2½ million mark:

The **Time Meddler**(4)2.63m(15th)
The **Mind Robber**(1) 2.57m(16th)

As hinted last issue, **The Sea Devils** is receiving its fourth television airing as the Jon Pertwee selection, with Tom Baker returning in the autumn.

The Mind Robber 3 and 4 were transmitted in the later slot of 7.40pm to accommodate coverage of the Winter Games.

BBC SIXTH FLOOR - LATEST

The BBC has updated its stance concerning **Doctor Who.** Mark Ayres of the BBC Press Office issued this statement on February 7:

1) There is no change in the status of **Doctor Who** at the BBC.

2) It is being **rested.** It will not return unless it can be a vibrant addition to the schedules.

3) It has not, is not, will not be cancelled.

4) It would most likely be made by an independent production company.

BRIEFLY...

JOHNNY BYRNE has revealed that he has given up on his script for the Doctor Who 'movie' (ref:DWB#97) ever seeing the light of day. Of Coast to Coast, he is reported to have said, "Those people seem incapable of getting anything together for so long" and that he had heard nothing from them in ages.

THE FRAME has ceased regular publication in order for the production team to spend more time on their book and calander projects. Only two further issues will be published - in June and December - bringing the five year old award-winning quality 'Who fanzine to a close.

THE DAEMONS episode one has been leant out by the BBC Archives to as film laboratory in London in a experimental process aimed at colourising the print using the latest digital hardware to see if an eventual PAL colour video release would be possible. The criteria is that the four black and white episodes must look as good as the surviving episode for the project to succeed.

NEW ZEALAND have started buying Pertwee stories again, beginning with 'Claws of Axos' and 'Colony in Space'.

THE SOUTH ESSEX DOCTOR WHO GROUP is appealing for new members, including Star Trek and Blake's 7 fans. Contact SELG at 10 Gablefields, Sandon, Chelmsford, Essex CM2 7SP.

SAVE WHO LATEST: At the time of going to press the consortium were days from hearing from Bite Back whether a slot would be allocated to the campaign for the March edition. While a studio confrontation with a BBC executive is now out of the question due to an apparent blanket boycott, a filmed insert is on the cards along the lines of Did You See?'s effort around the time of Operation Who but concentrating specifically on Doctor Who's great saleability. No dates for the prize draw or press launch - to be held at the Langham Hotel in London's Regent Street - can be announced until confirmation from Bite Back...

THE RETURN OF THE HOLY GRAIL

Adrian Last, London N7 (10-2-92)

THERE WAS I, ready to put pen to paper to rebut Bryan Jenner's views in DWB#98 that those of us who actually watched 'Doctor Who' in the late sixties are suffering from "cheating memories" when we claim that Season 5 represents the high point of the series, then the rumours are confirmed that the Holy Grail has been located - 'The Tomb of the Cybermen' has been recovered intact and, what's more, is to be rush-released on home video!

I am so pleased that this story has been retrieved - the pinnacle of the Troughton era. His time on the programme saw almost always consistently high standards of scripting and acting (**The Underwater Menace, The Krotons** and **The Space Pirates** excepted). Look at the evidence based on the 10 episodes returned to the BBC since Troughton's untimely death in March 1987. Not a duff one among them - even **The Faceless Ones** 3 has style in an **Avengers** sort of way. But **The Tomb of the Cybermen** has it all - Troughton on top form, the superb mix of companions in Jamie and Victoria, the Cybermen as they **should** be, backed up with an excellent script, human villains with believable motivations, strong performances from all concerned and, of course, the classic scene of the Cybermen emerging from their hive in episode 2. What a treat we have in store come this May!

Congratulations to BBC Video for rush-releasing this find - I suspect that their fears of it being bootlegged and cashed in upon by unscrupulous "fans" had as much to do with its speed of release as anything. We can only hope that with proper promotion (a screening at the NFT perhaps, or teaser clips on the various TV magazine programmes as part of a feature on recovered TV material?), the **Tomb** video will be the highest-selling **Who** release to date. This might then persuade the BBC to concentrate necessary resources on a proper search for "lost" programmes including **Who**. The fans have, of course, been leading the hunt up to now, and we can perhaps assist here by writing to the TV distribution company involved in returning **Tomb** to express our sincere thanks. Perhaps DWB could publish their address?

There has been much debate over the past three years as to whether **Doctor Who** has a future. For a moment I think we can justifiably wallow in the past for a while and cross our fingers that there might be some more where **Tomb** came from...

Peter Dobson, Leeds (11-2-92)

I can tell you, J. Jeremy Bentham wasn't the only one reeling when he came across the excellent news. I knocked three people for six in my local Odyssey 7 bookshop reaching out to grab my copy of DWB#99 with those immortal headlines on the cover. Honestly, I thought I was dreaming. **The Tomb of the Cybermen** FOUND!

Out of all the Patrick Troughton releases there have been so far, I never thought that we had seen the man at his ultimate. But now, at long last we are going to see a story that should put this dear man where he rightfully belongs: **Number One** in the video charts and **Number One** in the next DWB survey! **Tomb of the Cybermen** is one of the greatest ever **Doctor Who** stories and when people view it it should also give them some idea as to how good not only Patrick Troughton was, but also how good **Power** and **Evil of the Daleks** would be should they be found. **Tomb, Power** and **Evil** were Pat's best.

Now, what was that about **Delta and the Bannermen** and **The Happiness Patrol** extended releases? Whoever had that daft idea should be working for the coal board. They were the pits!

Stephen Trump, Essex (10-2-92)

I just had to write to express my sheer delight at the news in DWB#99. I was close to tears of joy on reading of the recovery of all four episodes of **The Tomb of the Cybermen** and just couldn't wait to pass on the superb news to my fellow **Doctor Who** fans. DWB#98 hinted at maybe one lost episode turning up, but not a complete classic story! As for its imminent video release - speechless!

I can remember well the visual impact the story made on my five-year-old mind and the feeling of menace pervading from the story. Mystique or no mystique, such memories deserve to be rekindled and I'm sure there'll be no disappointment - especially as I'll be able to understand the plot this time.

Thanks once again for publishing early to announce this wonderful news.

Andy Ching, Hertfordshire (10-2-92)

I am thankful to DWB for giving me all the background detail regarding the news of the big find of the missing story which is always interesting, and for enabling me to prove to my friends that I was not telling porkies a week before, for it was on February 2 at a comic mart in London that I met J. Jeremy Bentham happily telling and re-telling the story of **Tomb's** recovery. He was obviously over the moon and could not keep still, and when I asked him, "What was that you were saying about **The Tomb of the Cybermen?**", his excited cry of "**It's back!**" must surely now echo the feelings of us all. I doubt I was the only one who, after spending far too much money, rushed home to tell everybody the **good** news (an understatement, I know).

Now I have got that out of the way, congratulations on reaching your 100th edition, a marvellous achievement. As a regular reader since DWB#69, I am amazed at the constant high standards maintained from month to month. A hearty three cheers for everyone who has ever worked on it. Well done Gary, I look forward to the next one hundred issues.

By the way, I must agree with Anthony Brown's review of **Time's Crucible.** It was an excellent read, but by no means easy. Although it ultimately took me three days to finish, it seemed a hell of a lot longer! An evening's session would take up to anything between one and two hours. However, when it was time to call it a night, I would find myself no further than the next couple of chapters. To my mind, it is the first book to have dimensionally transcendental pages!

Barry Delve, Berkshire (10-2-92)

It started with a cryptic hint in DWB#98, then last week The Frame team sent out a tentative "maybe", and finally today you give confirmation. Firstly well done for being the first and for the style in which you brought in the news (it will be interesting to see the corresponding covers of DWM and CT after **this!**).

When I read the editorial of DWB#98 I firstly thought that at last they've managed to prise **Tenth Planet** 4 out of someone's selfish hands, but to say I was gobsmacked by the return of **Tomb** would be an understatement! Doubtless it won't live up to everyone's expectations when it is released on video, but who cares? I was three when the story was broadcast, so just to sit and watch some **Doctor Who** that I have no "memory cheat" recollection of will be enough for me (incidentally, this is one story crying out for a 'Memory Cheats' type of review!). Also well done to BBC Enterprises for getting it out so quickly before the pirates get hold of it.

John Pettigrew's article on the **Timewyrm** "season" (ref: DWB#99) was littered with 'interesting' casting, but may I add that it certainly was a coup to get Edward Brayshaw because he's **dead,** and as regards the casting of the **late great** Patrick Troughton, he should look no further than **The Aztecs'** very own John Ringham. Anyone who watched ITV's The Piglet Files last year must surely have noticed not only his uncanny resemblance to the great man, but also a perfect vocal impersonation.

Philip Singleton, Stockport (12-2-92)

The phone rang at 7.30pm on Thursday 6th February 1992. An exceedingly excited voice at the other end spluttered "Pin your lugholes back. Have I got news for you". Well, it could only mean one of two things. Either The Sex Pistols had reformed or missing **Doctor Who** episodes of orgasmic quality had turned up. It was the latter.

'What can one say about the find? For one lost story to be returned is incredible, but for that story to be **The Tomb of the Cybermen**...well, I'm lost for words. Full credit to the BBC for rush-releasing the video. I dare anyone to criticise BBC Enterprises now!

Doctor Who fans deserve a break from the current air of neglect and negativity surrounding the show as cultivated by the BBC Sixth Floor. Mind you, the return of a classic of the stature of **Tomb** is perhaps more welcome than the return of the series itself!

As for the Sex Pistols, should they reform? Such a move could prove to be not dissimilar to **Doctor Who** in the late eighties: a tired, self parody of former glories. I'll stick with the memories.

Adam Richards, Derby (13-2-92)

Congratulations on printing the scoop of the decade (as far as the **Who** world is concerned). I was glad you took the trouble to publish another issue so quickly after DWB#98, because after two weeks of hearing non-stop rumours of this recovery, all I wanted to hear was - "It's **true**" - and thankfully, unlike so many other occasions, the rumours **were** true! It's still a shame that the Late Show team didn't know about it - we might have been saved from having to endure **The Mind Robber** (yawn).

I started reading DWB with issue 11, and in my opinion the newest issues are the best yet. I don't wish to appear sycophantic, but I do look forward to each issue more now than I used to. There have been some poor articles - Nick Pegg's pretentious **Genesis of the Daleks** review and the desperately old-hat Deborah Watling interview (#93) - but generally DWB has been thoroughly engrossing and informative. The covers are eye-catching, the layout is appealing and the news coverage is never less than first-rate. All this, together with features such as The Death of Yesterday, the Drama Early Warning Synopsis and The New Fandom keep me reading. I hope your next 100 are as good.

David Morgan, Cardiff (12-2-92)

Issue 99 was brilliant - my heart skipped a beat when I saw the cover. This has got to be the greatest piece of **Who** news in a **very** long time, and the news that the story is to be quickly released shows just how far BBC Enterprises have come in the last few years. At last we shall be able to see whether the story is truly a classic or just something of a myth. I sincerely hope that it is the former!

Of course, now that this whole story has been found, hopes will be raised about other missing episodes. I would love to think that there are more gems waiting to be discovered - I'll just have to keep looking for news in DWB. Congratulations on being first with the news, by the way!

Tim Munro's review of **The Aztecs** has definitely persuaded me to pop into my local Woolworths come May. I enjoyed the What If... feature - I can just picture Angus Deaton as Lieutenant Hemmings, but Ross Kemp as War Lord Junior? Anyway, I'm sure that if the **Timewyrm** saga had been Season 27 then all the irritating references to previous incarnations of the Doctor would have been dropped, bar **Revelation**...but would Peter Davison **really've** returned?

Also worth noting was Ian Wheeler's rather unfair What's So Great About Tom Baker? I voted for him because I feel he **is the** Doctor - alien, slightly disconcerting... Ask anyone in the street to describe **Doctor Who** and I'll bet you'll get "Long scarf, jelly babies and curly hair" from the vast majority of people. Anyway, what if Jon Pertwee **had** stayed in the rôle for seven years? The simple fact is that he didn't - Tom Baker was there the longest and no-one can change that. Like Adam Richards (letters), I sometimes find (or should that be found) Sylvester's portrayal of the Doctor quite embarrassing - I feel that Tom could have been more successful with the same scripts. He has real presence in front of the camera, something which I feel Sylvester lacked. If Tom Baker had spoken the lines near the end of **Battlefield** I could have taken it more seriously. Maybe it's because I think of Tom primarily as an actor who played the Doctor compared to Sylvester who was a comedian who appeared in many children's programmes (and **Doctor Who!**)...

Chrsitopher Wood, London E9 (11-2-92)

What with the various video and audio releases, the New Adventure books, the BBC2 repeat season and now the stunning news of **The Tomb of the Cybermen,** 1992 is rapidly becoming an early 30th celebration year! I eagerly await the issue of DWB with the news of a BBC2 Season 27...

Gary Bailey, Bristol (27-1-92)

Auntie Beeb has once again proved what a spiteful old bat she really is. **Tomb** was discovered last Christmas, yet the Late Show team are kept in the dark and we get **The Mind Robber** as the 'Keep-the-fans-happy' repeat. Most will have to wait until May when **Tomb** is released on video at eleven quid a throw. I don't care if I have to pay to see it, but I object to lining the Beeb's pockets when they won't even make the programme that rakes them in so much money.

And the question we should be asking is not where the clip from **Master Plan** 2 (ref: DWB#98) is, but where is all the other missing material, not just **Doctor Who,** when most of it is found (if ever lost) under their very own nose. A proper search of the archives is long overdue.

Ian Snell, Doncaster (12-2-92)

Brilliant! I must say you even had me fooled for a number of hours. What else could I be talking about but your ploy to make people buy issue 99 who otherwise only normally purchase your special issues. I must say it worked on me with your "**Tomb Found**" headline. It fell through, though, when I read that J. Jeremy Bentham had received the phone call on his birthday of all days. I also thought "How come these four out of the 100 odd missing...I don't think so".

By the way, I note it appeared in the March issue instead of April's to beat the other hoaxers out there. Even for the BBC to be bringing it out on video. 10 out of 10 for effort but better luck next time. Has to be one of the best **Doctor Who** hoaxes yet!

Ewen Murray, Edinburgh (26-1-92)

As Bryan Jenner (in DWB#98) does raise a valid point, I feel that I must put forward my case in defence of the Troughton "classics". He argues that all the evidence required to substantiate the qualities of stories such as **Tomb of the Cybermen** (sic) and **The Web of Fear** is long gone. Rubbish! His law court comparison is hardly suitable - if murder cases were decided purely on direct evidence (i.e. people who witnessed the incident), there wouldn't be too many killers behind bars today! As I have only been watching the series since 1979, I feel the necessity to use indirect evidence. Note:

1) The flawless performances of Troughton, Hines and the other regulars on existing material, regardless of poor scripting,

2) The novelisations/scriptbooks available. Read the **Tomb of the Cybermen** and **The Dominators** novels and it is quite clear which one is the clanger!

2) Reliable witnesses in the form of respected **Who** writers. I find the "memory cheats" argument generally unreliable, having viewed late Tom Baker and Davison era stories and felt the same attitude to them as I did ten or so years ago.

Fair enough, if suddenly found and released onto video, the **Tombs**(sic), **Evils** and **Webs** may not remain the best stories in **Who** history, but I am confident that >

the famed stories of the Troughton era are certainly worthy of the "classic" label.

I rest my case.

Jonathan Dickie, Tyne and Wear (31-1-92)
This hypothesis that is being thrown around at the moment by some fans suggesting that the memory cheats when we assess many old stories would, I think, prove unfounded in the majority of cases. I, for one, have recently had the good fortune to see **The Silurians** and **The Sea Devils**, both of which are held in high regard by many fans. On viewing them I can now fully appreciate the reputation that they have built up over the years and I firmly believe them to be two of the best stories, not just in Pertwee's era but in the whole **Doctor Who** canon. It seems to me that fans are willing to dismiss some of these old stories on the grounds that they are technically flawed or ruined by poor special effects. Surely this is insufficient criteria to judge the merits of a story. Yeah, so the incidental music in **The Sea Devils** is provided by Les on his Bontempi organ, and so what if the young Silurian sounds like a castrated Woody Allen? Does this overshadow the fact that there is a good storyline, fine acting and ideal location work? Surely not!

When it comes to assessing whether the memory cheats on some of the Troughton classics, though, things become a little tricky as there is very little evidence in existence to support or reject the claim. But if we were ever blessed to see, say, **The Tomb of the Cybermen** (sic) or **The Macra Terror** I'm sure that we would be left feeling that their reputations are justified. They say that there's never any smoke without a fire and I believe that, in this case, under the smoke screen of these stories' reputations must glow the embers of a classic...

I have only recently joined your ranks (with DWB#93), but I must say that I'm extremely impressed, especially with your recent series surveys which were meticulously presented and made for fascinating reading. I for one will be shedding a metaphorical tear when the old logo goes. Shame that - I always thought it looked pretty damn cool!

Neil Hogan, NSW Australia (28-1-92)
Thank you for DWB#98 and the free Patrick Troughton 25th Anniversary Commemorative Poster. Excellent!

While I haven't seen the supposed Troughton "classics", I have been fortunate enough to **hear** them on audio. Yes, they seem to live up to the hype, but another story that seems to yield diamonds on audio, namely **The Pirate Planet**, is an almost total disappointment when you actually see it. It's as if the addition of the TV screen doubles the time you have to sit and watch it. Though, of course, lines such as "Life force dying, life force dying" ad nauseum can be better appreciated listening to than cringing while watching. I can just imagine Klieg rolling his eyes and maniacally looking up to the roof of the tomb: "Yes...Master of the World". Will **The Tomb of the Cybermen** be another **Underwater Menace?**

Suggestion: Please do a special on **Tomb of the Cybermen** memories before the release as it would be interesting to compare when a 'memory cheats' article is done.

Kenneth Horlock, Kent (2-2-92)
I'm enjoying the current BBC2 repeat season, although I'd've preferred **The Seeds of Death** to **The Mind Robber.** Both stories, indeed all Troughton stories that can be are, of course, readily available on home video, but **Seeds** is the only one not available in its original episodic format so a TV repeat would've offered something different to the video release. Not so the albeit superb **Mind Robber.** A wasted opportunity, I feel.

Regarding Bryan Jenner's letter in DWB#98, you cannot possibly expect things that thrilled or frightened you as a child to have the same effect on you now. I remember **Fury from the Deep** as being particularly frightening when I saw it as a seven-year-old. I'd still expect a good drama should I ever be lucky enough to see it again now, but to be frightened by it? Well, probably not. Anyway, these arguments are a mite irrelevant. Bryan cites **The Dalek Invasion of Earth** as being one of the chief offenders of the "memory cheats" brigade. He may be right, but it must be put into the right perspective. **Dalek Invasion...** was made with the audience of 1964/5 in mind and it was a huge success with them as the ratings and fond memories prove. If it doesn't work today, so what? As I say, it was made for the 1960's, not the 1990's. Remember when you watch these things, not only have you grown but TV has too. To suggest that because something isn't as good as you remember it to have been or have heard it to have been, means it was overrated in the first place is wrong. If they still stand up today (and many do), it's a bonus, but you can't just dismiss them as "memory cheaters" is they don't.

Martin Jackson, Surrey (7-2-92)
The letter from Bryan Jenner in DWB#98 raises an important point about the series survey. **Doctor Who** is not really suited to this type of survey because how can you be objective in comparing a story you saw 25 years ago as an impressionable kiddie to something seen yesterday on video? Future surveys should ask for votes for best stories from each Doctor but should not attempt to combine them. A listing of all stories from **An Unearthly Child** to **Survival** in order of preference is somewhat meaningless.

G. Howard (11-2-92)
Bryan Jenner's letter raises some interesting points regarding the "overrating" of missing Troughton stories and perhaps highlights a weakness in the present format of the **Doctor Who** Series Survey. Just what is good **Who?** Is it a story that was considered "good" when originally viewed, or is it a story that is considered good when viewed by today's standards? A further complication is that in the past stories were viewed (in the UK) one (or two) episodes a week, whereas now stories tend to be viewed (and judged) in one sitting on video, which is not how early **Who** was designed to be watched.

Hopefully the recovery of the "evidence" of one of the "alleged" classics (i.e. **Tomb** - at last!) and its imminent release on video will confirm or even improve its status as a true classic. It seems that even people who are eligible to vote for Hartnell or Troughton stories will judge stories they have seen again on video by today's standards, as noted for **Dalek Invasion of Earth.** Perhaps in the age of video it would be better to let people vote for any story they have seen (or heard on audio?), whenever this might have been?

Lastly, it is dieheartening to see stories like **The Claws of Axos** languishing at 119 in the results. Surely this is an archetypal Pertwee/UNIT/Master/monster tale that deserves better that this? Another favourite of mine, the underrated **The War Machines,** doesn't seem to appear at all. Would it be better to only list perhaps the top 50 as being more meaningful in the representation of votes cast?

CONGRATULATIONS!

Paul Presgrave, Warwickshire (12-2-92)
Congratulations on reaching the 100th issue. DWB has gone from strength to strength since I purchased my first issue (selected at random from fanzine ads in CT!) back in 1984. It was issue 14 and the headline **Afro-Tapes, Do They Exist?** (a reference to **The Time Meddler** and **The War Machines'** possible recovery) was on the cover. Inside I marvelled at the season news as it was more up to date than DWM or CT and I thought the zine was astonishing, outspoken and different. I've bought every issue since and **always** find it an absorbing read. The coverage of other telefantasy gives it an extra dimension but it is essentially the same DWB - a great service!

Ironically the news feature seems to have turned full circle with the phenomenal disclosure over **Tomb's** recovery. I'm impressed.

CONSPIRACY THEORY

Francis Cave, Co.Wicklow (11-2-92)
I was very surprised that no mention was made in DWB#98 to January Biteback's listing of the supposed top ten complaints received by the BBC during 1991. Now I for one am very wary in believing any of the "conspiracy" or "code of silence" theories in fandom regarding the BBC and any reference to their current treatment of **Doctor Who,** but this was really too much. I wasn't expecting **Doctor Who** to be right up at number one, but for God's sake it should have been **somewhere!** I dare anyone to prove to me that more people complained to the BBC about sex on Top of the Pops than those who protested about the lack of **Doctor Who** on our screens. I for one sent three letters to the BBC last year as did some of my friends and we live in Ireland, so we can't have been the only ones who wrote! I never thought I'd say it but the BBC lied, absolutely no doubt about it, so it looks like the only thing that benefited from all the letter writing campaigns was the GPO!

WISHFUL THINKERS

John Freeman, Marvel Comics (13-2-92)
With reference to DWB#99, I trust I may be permitted to respond to the latest set of erros and allegations made about Marvel Comics in your otherwise excellent organ?

The Greatest Find of Lost 'Doctor Who' Episodes Ever: the clear impression is given that John Nathan-Turner 'leaked' the information regarding the return of **Tomb of the Cybermen** to myself at DWM. This is totally untrue; we learnt of the find from other BBC sources just as issue 184 went to press and ran all the information available at the time in Gallifrey Guardian. Since this was on sale in February, BBC Video were also extremely helpful with supplying background information for future articles since it meant that our news story would not break so early as to damage the coming "publicity offensive" for the video release.

One Up to DWM: your reply to the letter from Iain Morrison seems tainted with professional jealousy and is again based on inaccurate statements. Marvel are not "backing" any independent production bid; as was made clear from the article in DWM#183, DWM staff and freelancers have been assisting the company in question (whatever its eventual name) with research and advice. Your comments seem to indicate some form of financial or artistic support!

I feel it only fair to draw your attention to several articles in DWB with more than their fair share of "wishful speculation" regarding the series' future, including #66 (Season 27 - Sylvester Stays), #69 (All Change for Season 27), #70 (Sylvester Predicts Major Changes/Who Production Office Deserted...), #72 (New BBC Head Champions Doctor Who's Cause), #73 (Monster-Men Bid for Who), #78 (Cregeen and Enterprises Reach Stalemate), #79 (Cinema Verity Hot Favourites for Independent Who Production), and #89 (MP Acts for Doctor Who). As a matter of policy, DWM is perfectly prepared to admit to a positive outlook regarding the future of the show but we have also urged our readers to continue their letter-writing and other campaigns in the hope that the BBC may yet decide to come clean on the series' future.

Marvel Ripped Me Off!: On this note, I am sorry to hear of Tina Bailey's concern at the appearance of her material in an article in the late **STTNG** magazine. Rod Summers was not responsible for the feature. If Tina can send me a copy of her original material, I would be perfectly prepared to pay her for the usage at the usual rates. As you may be aware, the editor of that magazine is no longer with our company, and since he left with the 'wrap up' of issue 23 still in progress a genuine mistake may have been made in this case regarding acknowledgements. It is not Marvel's intention to "rip off" genuine contributors and I hope the matter can be cleared up to everyone's satisfaction.

ED: Personally I think it was rather clever of Sylvester to predict that John Major would be taking up a new position more than a year before he became Prime Minister (ref: DWB#70)!

CRUDE ANIMATION

Roderick Birrell, Lancashire (30-1-92)
Tim Munro is wrong to even think about an animated Doctor. It's true that animators can still produce wonderful art (Who Framed Roger Rabbit? and American Tail prove that it can still be done). But high quality animation is expensive and has its own budgetry limitations. I fear that if it does come about, we will get endless promises about quality in all departments but end up presented with something exactly like all those other tenth-rate American TV cartoons. Tim Munro mentions Hanna Barbera's Top Cat, but compared with their earlier work on Tom and Jerry its fairly crude stuff. Indeed Tom and Jerry provides a perfect example of what happens to cartoons when money intrudes. Beautifully drawn and lively cartoons in the early days gave way to crude, perfunctory jobs in the '60s; and what was worse was that the latter ones were made in Cinemascope, just adding to the nauseum. No, I'll only be satisfied with a live action Doctor.

With reference to the letters in DWB#98, Tony Lazarus' favourite companion may be the one with whom he hit puberty, but mine isn't. I was eleven in 1966 and my favourite companion certainly isn't Vicki. No, I'm part of the seemingly vast drooling horde who lust after Sarah Jane. Don't ask why, but it's not because she's a brunette. As to Glyn Jones' letter, I cannot understand his views at all. Why is it that people cannot accept the fact that the Doctor had a family? The first Doctor was 700+ years old which is plenty of time to marry, have children and grandchildren. The Doctor described Susan as his granddaughter and there is no reason to suppose he was lying. He might have been forgetful about some things and protective of his own life, but there is nothing to suggest he deliberately lied about his relationship with Susan. We know the Doctor left Gallifrey as an exile, perhaps Susan was the only member of his own family who could come with him? Perhaps the others were kept as hostages...or worse...perhaps the truth is that we can't imagine the Doctor having sex.

Dallas Jones, NSW Australia (5-2-92)
Glyn Jones suggests that Susan called the Doctor "grandfather" as an endearment. This does not stand up when you consider that many times both the Doctor and Susan told other people that they were "grandfather" and "grand-daughter" (e.g. **The Sensorites**). If they were endearments why did they specially tell other people that they were related in that manner? To use evidence from recent times (i.e. **The Five Doctors**) to back up his arguments is a common occurence nowadays. The programme had changed from Hartnell's time and it is known that JNT wanted people to believe that Susan was not the Doctor's grand-daughter. We know that the continuity in the show has never been completely accurate so I cannot accept using mistakes or deliberate changes in the future to explain something from the past.

ED: Has anyone considered the probability that the Doctor and Susan insisted on referring to each other in such terms to prevent others putting two and two together and getting five, which was exactly the reason for Anthony Coburn establishing the grandfather/granddaughter relationship in the first place?!

Dallas continues...

Also in DWB#98 Alan Hayes misconstrues one important fact. When people were criticising the show when it was in production, they were not saying it should be axed but that changes should be made - a big difference.

Bryan Jenner's letter is a farce. It was clearly laid out that weighting would be used in determining the results, and the raw scores were also printed anyway. He has just used his letter to again re-open the "memory cheats" debate. It will be interesting to see whose memory cheats when **Tomb** is released!

REPEAT TRAILERS GALORE!

Andrew Hardwick, Leicester (2-2-92)
The repeat season is well-scheduled (let's face it - Wogan as competition!), and I'm pleasantly surprised to see that it is well-publicised. I've seen more trailers for episodes of **The Time Meddler** than I ever did for the Nathan-Turner episodes of a few years ago. It is easy to think that if only the BBC had cared about their product this much when new episodes were still being made...

Richard Payne, Hertfordshire (27-1-92)
Having just watched **The Time Meddler,** this shows just what a decent production crew can do with a small studio, imagination and an easy to understand script. Viewing figures of around 2½ million for a poor film quality story show how fond the British public still are of **Doctor Who.** It will be interesting to see the viewing figures when Pertwee in colour arrives.

Gary Phillips, Rotherham (24-1-92)
After years of ignoring requests for such repeats, I can only suspect that there is more to their screening than meets the eye. Part of the BBC's defence in the proposed Save **Who** action maybe? Yes, I know the campaign is designed to secure a new series, but the BBC can easily skirt around that, I mean, when have you ever had a straight answer from a 6th floor bigwig? You can't run a successful campaign without publicity, but by revealing John Giacobbi's intentions (ref: DWB#98) in the fan press you are giving the BBC an opening to counter your every move - not a very good idea. Time for a news blackout or duplicated news-sheet to £10 contributors, I think.

END OF THE WORLD?

Richard Molesworth, Solihull (7-2-92)
Once upon a time, a great and powerful TV company, called the BBC, produced a fine television series. This series started in the '60s, in black and white, and was soon watched by a reasonable-sized audience. Some watched for the scientific concepts it put forward, others for the enjoyment they derived when a set wobbled or a line was fluffed.

In the 1970's came colour, and the standards of production rose, although some of the fashions of the time raise a small titter whenever old clips are shown on television today - sideburns, wide ties and collars you could hanglide with, I ask you!

The 1980's brought a radical new look to the programme - new faces joined the ever-changing line-up of regulars, whilst more familiar faces vanished from the series forever. The new theme music didn't meet with vast approval, but all of a sudden the programme seemed somehow more polished and professional.

GLORY DAZE

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The 1990's saw the programme seemingly fall from favour with the BBC. Once a part of a traditional nighttime line-up, the programme was ousted from its regular timeslot and thrown right into the schedules battle to fend for itself. Considering it was put on against Coronation Street on Wednesday nights, it didn't seem to stand much of a chance. The television critics turned on the programme - surely it was only a matter of time before it was cancelled?

Yes, I do hope Tomorrow's World doesn't suffer the same fate as **Doctor Who...**

CALLING ALL COSTUME COLLECTORS

Stephen P. McKay, Liverpool (30-1-92)
Following the sale of the BBC's unwanted stocks of costumes over the last couple of years, a great number of outfits from **Blake's 7** and **Doctor Who** and other fantasy series have fallen into the hands of their fans. I would like to start a publication to enable costume collectors to compare collections, to list those items which are in the public domain, to chart the movement of items through different series and to help with the identification of odd outfits which have unclear origins. I would also like to help collectors buy, sell and copy costumes.

I myself have a number of costumes which I have not been able to identify and which I would like other collectors to have a look at. I also believe that the study of old costumes can provide information which is not available from other sources. If any readers have costumes from **Doctor Who, Blake's 7, Star Cops** or any other British fantasy series, please drop me a line. I need your help to produce an interesting and informative publication. Could any writers of costume related articles also contact me.

TOM DESERVES HIS DUE

Iain Tuffin, North Humberside (8-2-92)
Although Ian Wheeler's article on Tom Baker (DWB#99) does make one fair point - that he was much luckier than his three successors and had opportunities they never had - I think it's very unfair to suggest that Baker can't take **any** credit at all for his popularity, which is almost what Ian is saying. And as for his other suggestion that fans in the '70s were too unsophisticated to separate the lead actor from the programme - **rubbish!!** Let me assure him that in the late '70s and early '80s, Baker received a hell of a lot of stick from fans who thought that he was ruining the programme, and most of these fans are still around. I myself had already seen plenty of letters and articles criticising Baker long before McCoy ever got the rôle, so Ian's suggestion that he is overrated is nothing new to me. Might I also suggest that there is in fact little or no real "mania" over Tom Baker? He does **not** invariably win Favourite Doctor polls. I have seen others in which Troughton, Pertwee and McCoy have won. Nor is he endlessly interviewed by DWM as Ian implies. Their recent "Talking to Tom Baker" feature was DWM's first real interview with him of any kind since 1984, whereas they must have interviewed McCoy at least half a dozen times since he became the Doctor.

The fact is that Tom Baker just happens to be very popular with many fans who find his portrayal the most enjoyable, and what's so terrible about that anyway? We all have our preferences. I happen to think that the best two Doctors ever were Patrick Troughton and Peter Davision, but so what? I couldn't care less who wins Favourite Doctor polls, whereas I suspect Ian only wrote his diatribe because he was narked at McCoy's poor showing in your poll. And a letter from Ian in DWB#81 on why McCoy should be the film Doctor rather than Baker suggests that he is obsessed with having the 4th and 7th Doctors in direct competition with each other! Well, Ian, I can honestly say that I find complacent McCoyites like you to be every bit as tiresome as complacent Bakerites, Pertweeites or whatever. His argument over who should be the movie Doctor (assuming there will ever be one) overlooks the fact that Peter Davison has "a far higher profile" than **either** of them! Apart from the fact that he has more acting ability in his left ear than McCoy has in his entire body, he would surely have far more international appeal whilst still being an authentic screen Doctor than some grubby little prawn with a daft umbrella and a bloody silly question-mark tanktop!

Marc Mottick, Wisconsin, USA (8-1-92)
Would you allow an American **Who** fan the opportunity to vent his spleen on a few matters concerning the Doctor both here and in the UK?

Firstly, there's The Friends of **Doctor Who** here in America. The "Friends" is an alleged fan club concerned mostly with separating each member from $7 each year. For this fee, they receive a tin button emblazoned with the incredibly ugly chrome logo (made famous by the little Scottish twit in the daft jersey) and four quarterly newsletters. And what newsletters! The summer '91 issue featured a half page article on the Bo Derek hair style Sophie Aldred was sporting at Nebula '90 and her gut-wrenching decision to go back to her old do. $7 for **this!** Then of course there's the club's official policy concerning the programme: Sylvester McCoy is **Doctor Who** and **Doctor Who** is Sylvester McCoy. In reviewing Season 26, newsletter editor Tom Beck had this to say: "I **liked** Season 26, I really did. There wasn't a single story in it that delighted me as **Paradise Towers** did two years ago...". He then went on to say, **Battlefield** was great **Who,** its last part being as exciting as any 25 minutes in the show's history..."! I'll leave it to you to decide whether this man should be allowed to roam freely in public or play with sharp objects.

The other thing on my mind was the fan survey in #96. I agreed with about 99% of the results apart from two little things. Firstly Sylvester McCoy was the worst Doctor ever by a wide margin and should have replaced Colin Baker in the #1 position. However he did place a strong second so I can't quibble too much. Next, I can't understand why Ace did so well in the favourite companion category. Admittedly anyone would have seemed an improvement after Bonnie Langford, but this is insane! Ace's butch heroics make me sick, and I'll never understand how Sophie Aldred was ever granted an Equity card. If her irritating gutter snipe accent weren't bad enough, Ms. Aldred delivers every line as if she had a mouth full of marbles. When teamed with the equally incoherent Professor McCoy, the results were utterly confusing.

If the show ever does come back some day, let's hope the new producer will consign these two people to the wastepaper bin of history and instead hire competent actors to take their plaes. How about Robert Hardy as the Doctor, Megan Fellows as the companion and Philip Madoc as the Master?

NICE SPREAD OF ARTICLES

Andrew Pixley, Nottingham (11-2-92)
Congratulations on another good issue of DWB (#99), which included a very nice spread of articles. Particularly enjoyable were David Scott's piece about the much maligned **Space: 1999** (although I think the 'monst' is from **The Bringers of Wonder** part 2 and not **The Beta Cloud**) and John Pettigrew's marvellous jaunt into a parallel (and far more enjoyable) universe!

There are two points I should like to comment upon. The first is the news that I have pulled out of Virgin's The Complete **Blake's 7** (page 17). Since Neil Alsop (one of the country's best television historians to my mind) and myself worked as a team, we have both pulled out and presumably Virgin may be finding new writers. The reasons for our withdrawal was basically that it was impossible for us to deliver the required book with the required word count by the required date. Hopefully some of this information will be used elsewhere - notably in something from Horizon, the **Blake's 7** Appreciation Society who were so helpful to us.

Secondly, I should like to expand upon some points raised by Daniel O'Mahony's letter with regards a very long article that we ran in Time Screen. "Check your sources!", Stephen James Walker tells me when I make slip-ups with Marvel's Archives/Fact Files, so I'd just like to cover a few of the stories Daniel refers to: The Son of Doctor Who stems from an interview given by William Hartnell to journalist John Ball in April 1969 (see The Doctor Who File by Peter Haining). The piece about **The Web Planet** originally closing the first recording block came from a piece by Guy Daniels and Martin Wiggins in Private Who #10. With regards **The Celestial Toymaker,** what we tried to infer in the article was that all remained of Donald Tosh's rewrite was the Trilogic Game, as he explained in an interview for TARDIS Vol.3 Nos.2/3 (and, incidentally, BBC documentation credits Donald Tosh as "scriptwriter" and Brian Hayles as "author"). The Barry Letts version of what became **The Mutants** came from an interview in DWM#52 if I recall rightly. The Eye in Space was mentioned by Victor Pemberton in an interview for DWM#146 where he also said that he tried to get it accepted as a story for **U F O.** The "comedy script" by Dick Vosborough I believe stemmed from an interview with Derrick Sherwin, although it is most likely that he was referring to Dick Sharples (both are noted for their work in the field of comedy). The "triffid" story from Martin Worth eminated from an interview I recorded with him in 1988, but the exact details about the unused Pertwee climax I cannot pin down precisely - it seems to be a variety of comments made over the years, mainly by Barry Letts in DWM#78.

The rather bizarre synopsis to **Pyramids of Mars** came from a Robert Holmes interview published by a long-forgotten fanzine and backed up by In-Vision #9. The title The Island of Fandor was quoted by TARDIS Vol. 2 No. 7 as the line up for the new fifteenth season.

Keep up the good work! Here's to your next 100.

Nick Setchfield, Cardiff (12-2-92)
In his letter on the fascinating topic of unmade **Doctor Who** stories, Danial O'Mahony makes a passing mention of a Season 12 submission written by Jon Pertwee and Reed de Rouen.

I had the opportunity of interviewing Jon Pertwee in 1986 and took the chance to question him about this. He told me: "I did write one, yes. I wrote a complete story with Reed de Rouen, who was a very well known writer. We submitted the story with great joy, because we knew that it was extremely good. We gave it to Terrance Dicks and, whilst Terrance liked it, he thought that it was completely wrong in its construction. We'd actually written a progressive film script, not a television script. With television you've got to constantly remind people of what is going on, building all the time.

"We hadn't done that - we'd written a very good film script, but it was quite unadaptable. It was bloody good, though, a very exciting story. It was all about the Arctic as I remember, and the story took place in ice and snow under all these ice tunnels".

I well remember the gleam that came to his eye when I suggested that making copies of this script for the fans might prove to be a profitable venture!

Stephen O'Brien, Winchester (12-2-92)
As a brief appendage to Anthony Brown's fascinating study of lost **Doctor Who** stories, can I point him towards a lost Robin Hood parody that was written and very nearly accepted during Anthony Read's script-editorship? If I can quote from an interview I had with Read in 1985: "(There was a) Robin Hood-type story where the Robin Hood character turns out to be the baddie instead of the hero - but it just didn't work. The writer involved, however, was first-class with a good track record, but he hadn't worked on **Doctor Who** before".

Pity, with the current fad for Sherwood Forest's favourite son, a video release now would have been quite a lucrative move.

NO STRINGS!

Neil Harris, Birmingham (28-1-92)
I must say that I was a little disappointed with DWB#98's rather short and snappy review of the new **Space: 1999** video releases. I bought the old Channel 5 releases a few months back (very good value at £8 a throw) and was very impressed by them.

Unlike most of Gerry Anderson's other work, **Space: 1999** still looks like state of the art television. The eagle is still the best spaceship design ever created, special effects are always first class, and no matter how closely you scrutinize the actors you just can't see the strings! The series certainly stands the test of time better than **Blake's 7,** which seems to take a hammering from your reviewers every month.

So, if anyone out there wants to relive the days of fantastic flares, silly sideburns and funky '70s background music all mixed with entertaining sci-fi (or if you want to see just **why** you used to have a crush on Dr. Helena Russell) then look no further than the new videos!

BENEFIT OF THE DOUBT

Kevin Mason, Ontario, Canada (22-1-92)
When Star Trek - The Next Generation first aired in 1987, I watched the first two episodes and then quit having decided that the new series didn't hold a candle to the old and that the new crew was only a pale imitation of the original cast. I didn't watch another whole episode for nearly three years, and when I did tune in to a repeat from the third season I was surprised to see that the show had improved drastically. The stories were much better and most of the characters had finally gotten a grasp on their characters. Since then I have only been impressed with **STTNG.**

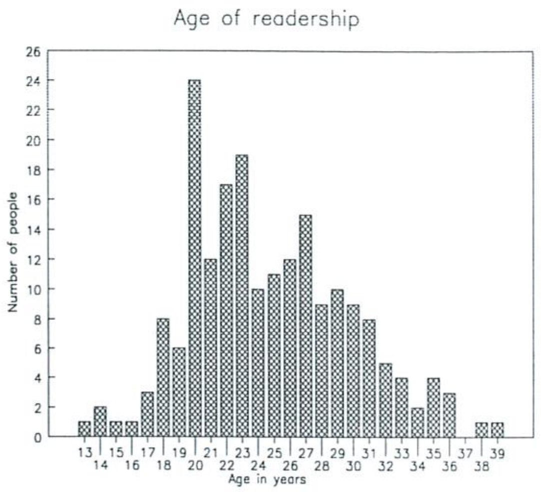
Now there is news of **Star Trek - Deep Space 9.** I now find it difficult to believe that Paramount would make a TV show called **Star Trek** without Captain Picard and his crew. **TNG** has come to represent a facet of **Star Trek** quite distinct from that of Spock, Jim and Bones. While DS9 will probably stumble out of the starting blocks, it will no doubt one day be a full and equal member of the **Trek** mythos (or should that be triad?). I've no idea what it will be like but I fully intend to give it more of a chance than I originally gave TNG.

DWB 1991 Readers Poll Results

Last Christmas we asked you to tell us what you thought about DWB: what you liked and disliked, improvements that could be made, and your opinions of Dr Who and telefantasy in general. Two hundred and two of you replied, and this is what you said.

(Where the percentages do not add up to exactly 100%, this is due to some readers not answering a given question.)

Reader profile



mean age = 24.75	male	91%
median age = 24	female	4%
mode age = 20	sex unknown	5%

The readership is ageing with the magazine, which either indicates a mature market or a failure to attract new blood, depending on your point of view. However, a quick glance at the graph should show that the vast majority of readers were born in the sixties or early seventies and thus were children at a time when Doctor Who was arguably at its 'classic' peak. Being 24.75 years old myself, and 96% male, I suppose I must be supremely representative of the average DWB reader.

How often do you read DWB?

every month	93%
regularly	6%
occasionally	1%

A loyal and devoted readership, evidently! That and the fact that your average casual reader wouldn't be bothered to fill in a survey form. But even so, it looks like DWB readers know what they like and stick with it.

How do you obtain DWB?

subscription	61%
specialist bookshop	36%
other	3%

How many other people read your issue?

57% said that they were the only ones to read their issue, but the remainder yielded a total of 119 extra readers. Taking this sample as representative of the readership as a whole (as obviously we have to do), it would appear that on a circulation of just over 4,000 DWB has a total readership of a little over 6,000 fans. Not bad really!

Which other magazines do you buy on a regular basis?

Doctor Who Magazine	76%
TV Zone	54%
The Frame	40%
In Vision	29%
Time Screen	21%
Starburst	21%
Celestial Toyroom (DWAS)	20%
Skaro	6%

Several other publications (including the now sadly defunct Second Dimension) received one or two votes a piece, but the most popular by a huge margin was, of course, Marvel's 'Monthly'. I have to confess to being surprised by the small crossover of DWB and the DWAS as I would have thought that the target audiences would be similar. Obviously not.

Where would you place DWB in order of preference?

first	75%
second	13%
third	4%
fourth	1%

A massive boost for Gary's ego here, but probably not too surprising. As became evident in many areas of this survey, DWB in its current format is immensely popular.

Nine standard issues of DWB are published annually, comprising six 24-page black and white issues and three 20-page issues with colour covers. Which of the following formats for the standard issues (ie. not the specials) would you like to see?

six 28-page b&w and three 20-page colour as now	42%
nine 28-page b&w issues	17%
nine 20-page colour issues	11%
no preference	29%
other	1%

A broad spread of opinion, but given the large tendency for no preference, combined with the majority for the status quo, it looks like a combination of colour issues and larger black-and-white issues will continue for a while yet. Some people wanted even more specials (up to six a year), but I really don't think that there are enough hours in the day to produce that -- even a 24-page issue can leave you dead by the end of the month!

Would you be prepared to pay more for the special issues if the page count was increased (eg. £3.95 for 60 pages)?

yes	86%
no	14%

An overwhelming preference for this idea, which may well materialise in the near future.

Price-wise, do you think DWB is:

value for money	41%
priced about right	10%
too expensive	46%

'Too expensive for standard issues, value for money for specials' Andrew Pixley

It looks like the £1.99 cover price is right on target, although I feel that many would have reservations about it being raised much higher without an accompanying increase in page count.

How would you describe DWB's covers?

generally striking	50%
adequate	40%
ill thought-out	6%
other	4%

'I don't think they need to be striking' Seth Carnill
'DWB logo is sometimes lost on the front cover and difficult to see' David Stocks
'Imaginative and original' Julian Boswell

Few really negative comments, but equally not a great deal of wild enthusiasm. A common comment was that it wasn't the cover that mattered but what was inside it, a sentiment that I would echo. That said, I trust that the new layout will increase the impact on the shelf.

Regarding the use of colour in DWB, which of the following (if any) would you prefer NOT to see in this medium?

artwork covers	11%
forthcoming video and book covers	11%
full-page pin-ups	12%
wraparound photo covers	8%
convention highlights	41%
other	1%

'Pin-ups are a waste of space -- do they really have any appeal?' Arran McCaughlin
'I like them all in colour' Graeme Robertson

It looks like colour convention reports might be on the way out, but few people seemed to feel very strongly about anything else. I did wonder how many were confused by the wording of the question and mistakenly voted for what they *did* want to see in colour. A lot of people, of course, didn't express a dislike for anything in colour.

Regarding the DWB logo, do you think it :

has run its course and is time for a change	25%
still suits its purpose	59%
should run and run	11%

It would appear that a lot of people are going to be disappointed by this issue's cover, but I trust that you will grow as fond of the new logo as you evidently have of the old one. I don't feel that it is just change for change's sake (although this being the 100th issue did help the decision) -- with a solid background to it, the title should be more easily visible against the rest of the cover.

Do you have problems deciphering reduced text?

yes	18%
no	80%
sometimes	2%

'Increased content more than makes up for any problems reading the small print' Martin Newman
'I've got a magnifying glass thank-you!' Paul Raven

The reduced text is here to stay, although I don't think we'll ever be returning to the double-reduced text of certain pages in the past for general features.

Are you in favour of DWB's outspoken and uncensored approach?

yes	87%
no	1%
other	9%

'Yes, but it does lead to some tedious feuds' Seth Carnill
'Yes, but not for the sake of it' David Houlgate
'Yes, provided it is backed up by reasoned argument' Michael Healy
'The single most important reason for buying it -- don't change it' Simon Whelan
'The bias is a little heavy-handed at times' Alex Fox
'Would prefer less outspoken' Martin Harrison
'A leading question if ever I heard one!' Alan Reid
'Only if all sides of the argument get aired' Henry Potts
'Yes, as long as comments are personal or malicious' Richard Payne
'Yes, but I think you need to encourage some civility on your letters page' Vaughan Stanger
'Occasional excesses justified as fandom needs a Private Eye' Anthony Brown

A leading question indeed, but the verdict seems pretty clear. DWB will continue to be a forum for all views, and I don't imagine for a moment that Gary will cease to be outspoken -- it just wouldn't be the same!

Regarding DWB's stance on various issues, do you find yourself :

generally in agreement with our views	12%
agreeing with most of our views	52%
agreeing with about 50%	29%
in disagreement with most of our views	3%
disagreeing with DWB's standpoint entirely	½%
other	1%

It looks like DWB has gauged fan opinion with reasonable accuracy, but obviously it's not possible to agree with everyone all the time.

It was impossible to compile meaningful statistics for the issue with which people began reading DWB, for many could not remember with any accuracy, but basically 49% said before issue 60 (the first of the new-look general telefantasy issues) and the remainder thereafter.

If prior to issue 60, do you think that DWB has improved in its expanded format?

yes	81%
no	7%
about the same	10%

'Yes, but not necessarily due to other fantasy coverage' Richard Collins

Is there anything in DWB which you regularly make a point of not reading?

A reassuring 45% said that there wasn't anything that they didn't read. A very significant minority, 31%, said that they never read the Next Generation episode guides. 5.4% refused to read anything that wasn't Doctor Who, and David Houlgate said that he made a point of not reading the photos.

What amount of non-Who related content would you like to see in DWB?

more	17%
less	16%
about the same	62%
other	2%

We carry on more or less as before, I think.

Are you a telefantasy fan in general?

yes	72%
no	7%
casually	21%

Do you buy DWB solely for the Doctor Who content?

yes	43%
no	57%

'No, but if the DW content was removed I possibly wouldn't buy it' Alan Reid

If yes, do you read the non Who related news and articles?

always	49%
sometimes	48%
never	3%

Which all goes to prove that Doctor Who fans are not as narrow-minded and blinkered as some would like to make them out to be

List your top three favourite telefantasy shows.

For this we used a point system akin to that used in the series surveys, namely 3 points for a first, 2 points for a second and one point for a third.

programme	*points*	*first*	*second*	*third*
DOCTOR WHO	534	161	20	11
Blake's 7	162	15	41	35
Star Trek: Next Gen	137	8	42	29
The Avengers	59	2	9	17
Star Trek (any)	58	2	21	10
The Prisoner	28	1	10	5
Star Trek (original)	25	1	5	12
Red Dwarf	25	1	6	10
Sapphire and Steel	18	2	2	8
Thunderbirds	17	-	6	5
Space: 1999	12	-	3	6
Quantum Leap	11	-	2	7
Doomwatch	11	-	4	3
UFO	7	1	-	4
Ace of Wands	6	1	1	1
Timeslip	5	1	-	2
Star Cops	5	1	1	-
Adam Adamant	5	-	2	1
Twin Peaks	5	-	2	1
Robin of Sherwood	4	-	1	2
Outer Limits	4	-	1	2

Well, there never was any doubt about first place, was there? It was sometimes difficult to work out whether someone was voting for Star Trek, as in the original series, or Star Trek, as in the generic concept, hence the three categories. One way or another, it looks like Star Trek, which in total won 220 votes, is firmly entrenched as DWB's second series, although my own personal preference is for more home-grown series such as Randall and Hopkirk and Dark Season. Many, many other series listed, but none by more than one person.

Do you find our coverage of non-Who related programmes :

as well-informed as the Who content	61%
adequate	33%
poor	2%
other	2%

'The Blake's 7 video reviews are a bit too sparse and throwaway' Ian Wilkinson
'The Trek opinions only come from one source' Bryan Jenner
'It would be nice to approach other telefantasy shows with the same (interesting) ideas as with Doctor Who' Martin Newman

Few real complaints here, but then as the previous category showed, the interest in these programmes is not as overwhelming as that for Doctor Who, and therefore readers are likely to be less demanding.

How do you rate the service of news which DWB provides, both for Doctor Who and telefantasy in general?

second to none	44%
very good	52%
satisfactory	3%
poor	-
the worst around	-

'News should be together at the front of each issue with the letters pages following so one can't overlook the non-Who news' Arran McCaughlin

Another huge boost for Gary's ego, although it would be disappointing to find anything else, given that the news service has always been at the heart of DWB's existence.

Are there any programmes which you would like to see increased coverage of?

A vast range of programmes were suggested, and whilst we might not be able to cover them all, I would certainly like to go into more detail on a lot of the less well-covered British series. As ever, we are limited by what people will write -- if you have a particular passion for, and knowledge about, a series that has not received much coverage in the past, please drop us a line and maybe you could be the one illuminating the readers.

Does a non Doctor Who cover deter you from buying DWB?

yes	4%
no	91%
other	5%

'No, but being a fan I prefer it' Richard Collins
'No, but keep mainly Who covers' Brian Stobbs
'It would if not on subscription' Adam King
'A JNT cover wouldn't deter me!' David A. Thomas

What is your opinion of our Star Trek: The Next Generation coverage?

far too much	13%
borders on the excessive	24%
about right	45%
not enough	13%
far too little	2%
other	1%

'2.1 light years too much' Martin Rogerson

The current level would seem to be all right, but boy, those who dislike it *really* dislike it! Maybe a slight pruning, in particular in the area of ...

Would you like to see the ST:TNG episode guides :

continue as at present with detailed synopses	25%
curtailed to just brief plot outlines	40%
detailed but don't reveal the end	17%
scrapped altogether	16%
other	2%

'Back to the format for the Season 2 episodes' Ian Wilkinson
'Brief plot outlines, but with the current notes and view/background included' Julian Boswell
'I prefer to watch the show without knowing what's going to happen' Kenneth Horlock
'Ms Toth deserves an A for effort, but they're simply too much at the moment' Owen Richards

The one thing that really emerged from this survey is just how few people wanted to read such detailed plot details. Time and time again I found 'Star Trek episode guide' listed in the 'what do you make a point of not reading?' category, and I have to say that I here I agree -- as many of you pointed out, with luck it won't be too long before we see these episodes, and so it would just spoil the enjoyment to read what happens in advance. This will obviously disappoint those who appreciate Kathleen's excellent synopses, but as from the start of Season Five, we will only be printing relatively brief summaries, and definitely not revealing plot twists and endings. True Trekkers and Trekkies can now read the episode guides with impunity, whilst the rest of you will appreciate more space available for other articles.

What is your biggest dislike, if any, concerning DWB?

'Star Trek: The Next Generation' Paul Raven and others
'The editorials' Leigh Hunt
'Aggressive editorials' Allen Dace
'Gary Leigh never being wrong' David Houlgate
'Its belief that it is always right' Scott McPherson
'Unnecessary bias -- often the facts speak for themselves without any help' Alex Fox
'There is very much a "I am right, you are wrong" attitude which spoils the tone of the magazine' David Docherty
'Negative bitching between fans' Stephen Whitton
'The constant bitching between DWB and the DWAS is a waste of space' Martin Sinclair
'Its continual, almost universal, dismissal of post 70s Who' James Guthrie
'Some articles spread about in a piece-meal fashion' Brian Stobbs
'The layout' Anthony Brown
'Lack of coverage of fandom events' John Connors
'Too much on US sci-fi neglecting British shows' Mario Risoli
'The way DWB refers to its readers as lazy' Julian Boswell
'Continued moaning about readership apathy -- as we buy the magazine, apathy is our perogative' Simon Whelan
'Your apparent belief that you somehow represent Who fandom as a whole' Henry Potts
'Issues do not appear with regularity -- this is annoying when you journey to a shop especially and find new issue not in' Stephen Trump

Petty fan in-fighting was one of the major dislikes, along with hectoring editorials! But some seemed to be quite

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fond of this, considering it all part of DWB's unique style!

In one sentence, please sum up exactly why you read DWB.

'I can't think of anything else to do with it'	Grant Cribb
'For the high quality info on my kind of tv'	Ian Forrest
'You get the news before anyone else'	Nicholas Pond
'Always first with news and events'	M.B. Elkins
'For the news on ST:TNG and Dr Who'	James Duffield
'It stimulates interest and informs'	John Miller
'Have you looked at DWM recently?'	Mark Lynott
'Because I have a quiet hour'	S. Miller
'I enjoy it!!'	Kirsten Watson
'Makes the day at work pass quicker'	Ian Knapper
'Quite simply, it's the best'	Ian Wheeler

Have you any other suggestions on how DWB can be improved or the direction you would like the magazine take from issue 100?

'An index of articles, interviews etc. every six issues or so'	Alex Fox
'An index would provide a useful reference guide and may even help your back issue sales'	Alan Reid
'A more spaced-out contents page'	Ged Rhoades
'More photonovels of missing stories'	T.A. Ennis
'A checklist of the video releases that are coming out in the next four or five months'	John Papadatos
'Regular review of very bad Dr Who stories'	Alex Young
'Keep everything in sections, ie. Dr Who stuff, then Star Trek, etc.'	Douglas Gray
'Articles on how the props are made (eg. Tardis, Daleks etc.) as in 1973 Radio Times Special'	Douglas A. Nichol
'Ease off the Troughton idolisation'	David Docherty
'Scope needs to be broadened to take in periperal telefantasy (eg. Champions, Randall & Hopkirk) and the obsession with Troughton stopped.'	Iain Brown
'More articles on other telefantasy shows'	K.P. Wilkinson
'Coverage of programmes like The Clangers and The Magic Roundabout'	Rob G. Ford
'Occasional articles on non-telefantasy golden age television (eg. Maigret etc.)'	Anthony Brown
'Wider range of subject matter possible, eg. The Goodies, The Munsters, 60s/70s kids' tv (the borders of telefantasy are grey to say the least)'	Andrew Trowbridge
'I believe that there is a place for quality fan fiction in DWB'	Martin Sinclair
'It might be possible for DWB to take itself a little less seriously, whilst still treating its subject matter seriously. A slight injection of humour would not turn you into Private Eye!'	Colin Fisher
'Try to cut down on Americanisms'	Stephen Whitton
'Don't compromise viewpoints to try to gain more readers'	Robert Matley
'Why change what is basically a perfect format?'	Stephen Loring

In many ways I would say that this is the most important category of all. Constructive criticism is always helpful, and we will be implementing many of your suggestions. The index appears in this issue, and will be updated periodically; the next photonovel, *The Savages*, will form part of the next special; the layout (including the contents page) is in the process of being revised; and I strongly favour some kind of checklist of forthcoming books and videos in each issue, so as to obviate the need for constant referral back to several past issues of DWB for current information. And as for wider coverage of different telefantasy programmes, if anyone has any suggestions, or would like to write an article, then we'd love to hear from them. I agree wholeheartedly with Colin Fisher -- a subtle injection of humour here and there wouldn't go amiss, but I have to disappoint the 5% or so who wanted fan fiction -- I think we'll leave that to the experts!

Are you participating in the 'Save the Doctor' campaign?

yes	30%
no	31%
haven't decided	36%
other	3%

'No, but I would have supported a raffle'	N.A. Oborksi
'I may yet do so, but being unemployed with a family to support, I find it hard to justify this money, despite Gary's glib assertion to the contrary'	Colin Fisher

Perhaps not the response that the organisers might have hoped for, but for all that, still surprisingly enthusiastic about the concept of campaigning for the Doctor's return. It's just that they're not terribly confident that it'll do any good ... Obviously the Committee have some work still to do to persuade the floating 36%.

What is your opinion of its aims?

will ultimately result in Doctor Who's return	1%
stands a good chance of helping to revive the series	13%
don't know, but something had to be done	37%
will only make the BBC even more reluctant to bring the show back	23%
fatally flawed and stands no chance of succeeding	10%
other	12%

'Frankly the whole idea is farcical -- we are just playing into their hands : "loony Dr Who fans again"'	Simon Whelan
'Don't want it back. If Dr Who returns we'll still have JNT as producer. Believe me, I don't want it brought back.'	Theo Robertson
'It's not "fatally flawed", but it's pretty silly'	Ian Wilkinson
'It'll never work, but it should be fun trying'	Daniel O'Mahony

A lot of negative comments, but a majority in favour of some kind of action, despite very little optimism. Perhaps this reflects the helplessness felt by most Dr Who fans when faced with the BBC.

Do you share Tim Munro's view (DWB 97) that we should sit back and enjoy what we do have, confident that the series will eventually return?

yes	32%
no	50%
other	9%

'There was much truth in what he said. It's really pessimism vs optimism'	Trevor Lucas

Several people took the trouble to point out that that *wasn't* Tim's argument, or at least, not all of it, but went on to agree with what he *did* say. Whatever your opinion, and the result wasn't as clear cut as I'd expected, it has to be said that Tim's article certainly made a lot of people think. But my favourite response has to be that of a reader who wishes to remain anonymous : *'I hope never to share Tim Munro's views'*!

Other comments on the campaign included :

'Let's get things into perspective. Dr Who is only a television programme'	Ronald McDevitt
'If they never scrapped programmes there wouldn't ever be any new ones'	Kathy Gladwin
'There has been too little debate -- decisions were taken without most fans awareness. Don't be too surprised if many fans don't like it!'	Vaughan Stanger
'The only way to make the BBC accountable is to transform it into a subscription service'	David Baldwin
'The show is not important enough to be sending money for legal battles when the money would be better spent helping starving children in the Third World'	Richard Payne

Meanwhile over at Speakers' Corner, Tom Joyce maintained that *'standards in British tv are more likely to be upheld under a Labour government -- perhaps this could be pointed out to readers'*, whilst Alex Geairns ranted : *'Remember 1939? Would it have been a good idea to sit back while Germany invaded Poland?'* And there you have it, ending on a little bit of politics. And why not? Well, probably because I don't feel that politics has much part to play in DWB, but we're entering a whole new argument there, which perhaps we'd better save for another time.

My thanks to Fiona Harvey for help in compiling the results, and to all 202 of you who took the time to complete the survey forms. I am genuinely surprised and indeed touched that so many people actually care enough about DWB to give up half an hour of their time to write about a magazine such as this. I think you have just proved the case for apathy wrong. Thank you, every one. I only hope that we can do you justice as DWB enters its second century.

DAVID GIBBS

SCHLOCKWATCH: *The Time Meddler*

Surprisingly few people have written in with their comments on BBC2's recent screening of The Time Meddler (please let us know what you thought of the others in the repeat season), so here instead is an alternative view from JOHN PETTIGREW.

THE STORY opens with the Doctor busy at the controls of his beloved craft. Ian and Barbara have just left the crew and the remaining companion, Vicki, sighs and tells the Doctor that she'll miss them. She might as well have a conversation with the TARDIS itself as he looks up and, in all innocence, asks 'Who?'. Well, I suppose he's getting on a bit.

Before Vicki can suggest euthanasia or at least a nice trip to the funny farm, their cosy chat is interrupted by the sound of something falling over in another room. Apparently this sound is also the same sound made by the TARDIS changing course, according to the Doctor, which is more plausible than Vicki's suggestion. In space senility must be infectious because the sound of an umbrella stand tumbling over is 'obviously a Dalek' Quite. The Daleks know that this is one of their major weaknesses, stumbling into domestic artefacts whilst they are hiding from their enemy -- why do you think that all umbrella stands were banned from Skaro? (Get the videos out -- I state that in *no* Dalek city or community will you find an umbrella stand.)

Anyway, not to worry -- this is the Doctor after all. A figure of amazing resources and vast intelligence ... I don't believe it -- he's taken his coat off and is holding it up, threateningly. That's going to overcome a Dalek? Ah, but wait a minute, he's turned it inside out! That makes sense -- have you ever smelled an old guy's coat in one of those charity shops? Very overpowering! Besides, Vicki has taken off one of her shoes. Whether the material is strong enough to pulverise a Dalek casing or whether she has bad foot odour and is helping the Doctor defeat the evil alien through aromatherapy is unknown.

Unfortunately, however, the intruder is revealed to be Peter Purves. The poor sod is overcome by the whiffy weapons and collapses on the floor. Although clutching a cuddly panda bear, it's obvious that the Blue Peter presenter is the only sane one present. Time travelling police boxes? Oh dear! How would you feel being told weirdo things by some old guy who is soooo sarcastic? 'That's the doors and that's a chair with a panda on it. Sheer poetry dear boy.'

Vicki spells out what TARDIS stands for. Peter spells out I Don't Believe It. Don't try this at home ...

Outside we see Hur. Surely the Doctor hasn't gone back to caveman times in order to retrieve his matches? Hmm, maybe not. This is a descendant of the cavewoman and she can speak this time. Oh maybe I'm wrong -- she seems to be surrounded by Big Beardy Men again. No, they seem to be able to talk too. Maybe we've slipped into a parallel universe?

There's some nice stock footage of some seagulls. That's followed by the time travelling trio discovering a rather convenient Viking helmet. Ooh, this old guy drips sarcasm -- 'a space helmet for a cow' indeed! Peter Purves is so overcome by the landing that his beard has vaporised and his hair is now nicely set.

Never one to fluff his own lines, the Doctor gets Peter Purves to repeat his line with the word 'beach' instead of 'pebbles'. Even though it was in context, it's always nice to have an old man around to correct you on your lines, eh?

Very soon we get to see the mysterious Monk. Actually he doesn't appear so much mysterious as simple. Creeping around the TARDIS, the Monk puts his ear to the door and listens intently. There is silence apart from the cheap seagulls. Perhaps he can hear the shore? After all, it's right in front of him. He smiles at the lack of any noise whatsoever. Perhaps he's escaped from a local institution?

The chanting of the monks is obviously fake because it's always at the same volume -- whether the Doctor listens to it at the foot of the hill or outside the monastery. It only gets louder when he enters the place. The Doctor laughs at his discovery of the Monk's gramophone record. It must be because he finds it amusing that the Monk is a vinyl junkie whereas he has a pretty impressive CD collection

His hilarity is short-lived as his eyes go all wide when he is trapped by the simple Monk. The Monk laughs out loud at the Doctor's funny face, which is probably very purple. My suspicions about the Monk's mental levels are substantiated when he makes breakfast. Not only is he incapable of making toast without burning it, but he also pours the grease from the frying pan over the fried eggs. I shudder to think about his arteries ... He gets his come-uppance, however, when the Doctor throws the water over him. It's almost like a scene from one of those black-and-white Carry On films.

This story gives a good example of the most unlikely sound effects. Have you noticed how the sound effect of 'someone creeping about in the bushes' always sounds like someone holding a really dry twig in their hands and snapping it briskly? Uncanny.

Then there is the final evidence that the Monk has a really low IQ. On realising that he has lost his watch, he climbs up to the top of a hill and looks for it with his binoculars! What a loon.

There's some more nice stock footage, this time of impressive Viking galley slaves. Pity about the lack of sound though. Despite being mugged by the natives, Peter Purves' hair is still meticulously groomed. When the Vikings land, one of them is designated the 'Eyes of the King', which is a pity really because Sven isn't a typical butch-looking Viking. In fact he's a bit effeminate with his strange little pony-tail and his blow-dried moustache. You can tell that the Vikings are The Baddies because one of them has an evil-looking eyepatch.

My favourite scene in this story is in episode two when Peter Purves and the Monk have a heated chin-wag outside the monastery. Surely I can't be the only one to imagine that Peter Purves was *going* to say 'Look, are you taking this piss?' This is just before the Monk makes his Very Obvious Mistake -- he says he'll ask the other monks about the Doctor, but we all know that monks don't speak to anybody, ever! This Monk is obviously simple or not really a monk because he talks to anybody and everybody! Oh yes, and he gives Peter Purves the Doctor's description. Nothing blatant there ...

Ho ho. Old One-Eye finds fun with Hur! Yep, the four man Viking invasion is under way with the kitchen-knife wielding natives. This fight sequence is stunningly realistic. Well, it's not bad. All right, it's crap with a lot of over the top swipes and swings that miss their targets by miles.

The simple Monk puts on 'All Time Fave Monk Chants: Vol. 4' to amuse himself. When Vicki and Peter Purves encounter the gramophone player, Vicki's expression says it all -- how on earth did the Monk get his hands on Vol. 4? Especially since she had tried to order herself a copy from the Virgin Megastore for the last two months without success. It's obvious that the Monk is some sort of time traveller, probably a simple one.

How exactly does a bundle of furs covered with a cape appear to bear an uncanny resemblance to the Doctor? 'He's gone, he's gone!' yelps Vicki. Well, of course he has! She must be the only person not to notice that he hasn't been in episode two at all! Billy was due a week's holiday and was probably whooping it up in Brighton whilst Peter Purves and Vicki contemplate the future of vinyl.

My god, a loose stone! How convenient, but as Vicki says, all monasteries have secret passages. Hmm. I suppose the Monk is so thick that he doesn't know about it, although he's been there for weeks and weeks. Anyway, the Doctor's back and meets up with Hur again. Honestly, you'd think that he'd point out his encounter with her ancestor last year.

Peter Purves and Vicki are creeping about in the bushes. Strangely enough, there aren't any twig-snapping noises. Peter's mind finally loses its hold on sanity and decides to believe in time-travelling police boxes. Oh dear, does that mean he's going to become a new companion?

Vicki moans about the apparent loss of the TARDIS to Peter : 'You don't know what the TARDIS meant!' she wails. Yes he does, you spelt it out to him in episode one.

Now the Monk wants the Doctor to get into a monk's habit. The Doctor refuses to entertain this kinkiness. 'And remember, no more monkery!' he warns. Meanwhile the effeminate Sven turns up with his buddy and throws the Doctor into a cell. It's okay though, because he uses the old 'hide-behind-the-door-and-batter-the-sod-with-a-bit-of-old-fence' ploy and makes good his escape.

Slowly but surely the natives begin to realise that the Monk is a sandwich short of a full picnic -- he wants them to light beacon fires on the hill tops. He says it's because Jewson are going to deliver some building materials to the shore for his monastery, but the natives aren't as gullible as they look. Crikey, he'll be asking them to erect signs saying 'Vikings land here!' and shouting 'Yo, Vikings!' next.

Peter Purves reveals what a right smoothie he really is. On opening the Hand of Omega he tells Vicki, 'We can get inside ...' Cosy. This is the bit where they discover that the Monk's TARDIS has an electric cable coming from it. Perhaps it's a cunning disguise to make it appear as an electric altar? Considering that there weren't a lot of electric points in 1066, I suppose the Monk was really lucky in choosing this monastery for his hideaway.

The Doctor labours the point a bit about non-interference. This is rich coming from the man who earlier told Hur what the outcome of the Battle of Hastings would be.

Up till now the Doctor has been laughing at the Monk all through the story, but when the smug simpleton gloats about his TARDIS being newer and better than the Doctor's, the Doctor explodes and uses the excuse of preventing the Monk's silly plan to alter history to fix him.

Peter Purves and Vicki contemplate the outcomes of attempting to change history in a rather profound conversation. The Doctor snores his head off. Hur rescues the TARDIS crew and the Monk is given a Benny Hill chase scene whilst Sven and his friend face the jaws of death via a stick-poking. Nasty.

Finally the Doctor manages to completely knacker the Monk's TARDIS with only a piece of string -- either an example of the pinnacle of one man's resources or merely the exposure of another's simple-mindedness in overlooking something as basic as a decent lock for an expensive possession. Whatever, the Doctor isn't exactly Mr Clever, is he? He seems quite content to leave Earth in the lurch of an alien being.

Which just goes to show that *The Time Meddler* is classic Doctor Who and a brilliant, entertaining piece of television.

JOHN PETTIGREW

The Future's in the *Past!*

Alarmed at some of the proposals for Doctor Who's high budget future, MARK CHALONER puts the argument for a return to more 'traditional' production values.

Over the last couple of years there has been an abundance of suggestions as to what form Doctor Who should take, if and when it returns. These include massive budgets, lavish film locations, breathtaking special effects, complete two hour programmes and of course all made on film. It sounds impressive, but would it be beneficial?

When Doctor Who began in 1963 in the old Lime Grove studios, its tiny budget probably caused a great many headaches for the production team, but I think it gradually became part of the show's style. Unable to afford spectacular effects, Verity Lambert and David Whittaker concentrated on storylines and characterisation. These two aspects set Doctor Who aside from other fantasy shows, which tended to be effects based, and Doctor Who outlasted them all. Star Wars relied totally on impressive special effects but after watching for 10 or 15 minutes the novelty wore off and you began to look for a good story and there wasn't one. Having a limited budget to spend on Doctor Who may cause problems but ultimately allows a higher degree of creativity. The Daleks, Cybermen and Ice Warriors are good examples of this, excellent designs which captured the imagination of the viewers at the time, and still do.

We all know the story of how episode one of *The Mind Robber* was put together with only the regular cast, the TARDIS set, empty studio space and some old robot costumes from another show, and yet it is considered, quite rightly, a classic.

The old method of recording interiors and filming exteriors always worked perfectly well for the show; the only benefit of Doctor Who being made totally on film would be to make it easier to sell abroad, especially America. The electronic studio allows the director full control, creating the atmosphere he wants with the right sound and the right lighting. Innes Lloyd was a great believer in using the electronic studio for drama -- it is much more intimate than film and brings out greater detail in the actor's performance. Film, however, works very well for location work such as the desolate landscape of the Death Zone in *The Five Doctors*. Filming abroad seems an unnecessary expense: a quarry might look like a quarry but the Canary Islands just look like the Canary Islands -- the difference is a large part of the budget which could be spent elsewhere.

"Why give it the Hollywood style treatment when the Shepherd's Bush style treatment worked perfectly well for 26 years?"

The 25 minute episode format has always been considered a success. In a recent edition of *DWM* there was a report on the plans of Dark Light Productions' bid for the show, which included 50 minute episodes. This format proved a disaster in 1985, as there was too much information and plot to take in all in one go. All subsequent seasons reverted back to 25 minute episodes; therefore it would be a fundamental mistake on Dark Light's part to re-introduce the 50 minute format. They obviously haven't put much thought into the project and once again it's change for change's sake. Similarly, Inspector Morse style two hour programmes would see the ratings plummet to an all-time low -- can you honestly imagine casual viewers watching for two hours?

It could be argued that Doctor Who is something of a cross between Dan Dare and Quatermass, but some people, it would seem, want to turn it into a cross between Star Wars and Batman. Why give it the Hollywood style treatment when the Shepherds Bush style treatment worked perfectly well for 26 years? Television is always trying to emulate the cinema, but this is futile as the two mediums are totally different. Jeremy Bentham once noted that, until the late 1970s, television production values were crude but the content was excellent; then a strange turnaround occurred and we now have almost faultless production but pitiful content -- programmes that are nice to look at but do not require the use of the brain. Doctor Who has never been in that category; it has always expected the viewer to use intelligence and imagination when watching. Does it really matter if you can hear the floorboards creaking on the planet Vortis? They are just as easily ignored as the strings that hold up Scott Tracy in Thunderbirds, simply by using your imagination.

Back in 1963 Sydney Newman used his many years of experience in television to create the best format for Doctor Who. It does not need to be tampered with. It is the constant change of producers, script editors, writers, directors and actors that will keep Doctor Who new and exciting. Forget the multi-million pound budgets, let's not forget the modest, unpretentious, very British series that began on November 23rd 1963 that became a television legend.

MARK CHALONER

TIMELORDMANIA!
NFT SECURES FIRST SCREENING RIGHTS ON 'THE ICE WARRIORS'
MOVIE DATES SET
Sober Sylvester scores a hit at PanoptiCon IX, Garry Davis interviewed inside
LEVINE SPILLS MOVIE BEANS
AND THE 'NEW' PRODUCER IS...JOHN NATHAN-TURNER
DWB BULLETIN THE MONTHLY NEWS 'ZINE
89% of Fans want a NEW Producer
DALEKS WIN EIGHT MILLION
NO MORE JN-T!
Wheel Episode Found?
GRAHAM WILLIAMS SHOOTING TRAGEDY
DALEKS CYBERMEN AND THE MASTER
Grade - It WAS a Target for a cut
MORE OLD MONSTERS RETURN
AFRO-TAPES...FLASHBAC
YES THEY DO!
Cancellation JN-T Blasted
JN-T MUST GO NOW
THE RISE AND FALL OF 'REMEMBRANCE'

THAT WAS THE

DWB#1: AUGUST 1983

DAVISON QUITS

Peter Davison announces his decision to leave the series at the end of the next season.

DWB#2: SEPTEMBER 1983

COLIN'S THE NEW DOCTOR WHO

As hinted at in the previous issue - a full month before the official confirmation - Colin Baker is appointed to succeed Peter Davison as the sixth Doctor.

DWB#3: OCTOBER 1983

MORE OLD MONSTERS RETURN

News that two un-named monsters will be returning in **Warriors of the Deep**.

DWB#4: NOVEMBER 1983

UNDER ATTACK!

The Celestial Toyroom accuses DWB of lifting news items from the DWAS newsletter.

DWB#5: DECEMBER 1983

'RT' STRIKE

A dispute at the Radio Times printing works results in a shortage of the **Five Doctors** cover edition in the London area.

DWB#6: JANUARY 1984

THE FIVE DOCTORS BEATEN BY THE A-TEAM

The anniversary special drew in poor ratings of 7½ million - 5½ million less than ITV's opposition starring Mr. T.

DWB#7: FEBRUARY 1984

FACT, OR JUST ANOTHER PUBLICITY GIMMICK?

Producer John Nathan-Turner hints that the TARDIS may change its shape from the familiar Police Box.

DWB#8: MARCH 1984

DEATH OF A DOCTOR WHO LEGEND

A tribute to Douglas Camfield, who died on January 27th.

DWB#9: APRIL 1984

DALEKS WIN EIGHT MILLION

Episode two of **Resurrection of the Daleks** reaches 7.95 million.

DWB#10: MAY 1984

ATTACK OF THE CYBERMEN

News of the opening story of Season 22 and also the recovery of **The Wheel in Space** 3.

DWB#11: JUNE 1984

JAMIE'S RETURN

Frazer Hines returns to record **The Two Doctors**, the longest story since **The Armageddon Factor** in 1979.

DWB#12/13: JULY/AUGUST 1984

THE TWO RANIS

Mark of the Rani introduces a new female foe, written by newcomers Pip and Jane Baker.

DWB#14: SEPTEMBER 1984

AFRO-TAPES...DO THEY EXIST??

Exclusive revelation that missing **Doctor Who** episodes may exist in Africa.

DWB#15: OCTOBER 1984

YES, THEY DO!

The Time Meddler and **The War Machines** are found intact in Nigeria.

DWB#16: NOVEMBER 1984

SHADA TAPES?

The BBC consider bringing out **Shada** on video (see this issue for confirmation!).

DWB#17/18: DECEMBER 1984/JANUARY 1985

SEASON 23 EXCLUSIVE

Exclusive news of a Holmes/Auton/Master story set in Singapore.

DWB#19: FEBRUARY 1985

'ATTACK' HITS 9m

Episode one of **Attack of the Cybermen** reaches an impressive 8.9 million viewers.

DWB#20: MARCH 1985

WE WON'T LET THE DOCTOR DIE!

Doctor Who is shelved for at least eighteen months - the fans take action.

DWB#21: APRIL 1985

"HYSTERICAL" FANS WIN 21 YEAR REPRIEVE

Michael Grade announces that he wants to see the show run successfully for another 21 years.

DWB#22: MAY 1985

GRADE - "IT WAS A TARGET FOR A CUT"

Michael Grade states that he cut **Doctor Who** because the show was not doing well.

DWB#23: JUNE 1985

RADIO 'WHO

News of a one-hour radio production of **Doctor Who** for the summer of 1985, starring Colin Baker and Nicola Bryant.

DWB#24/25: JULY/AUGUST 1985

SIL WILL RETURN

Philip Martin is commissioned to write a four-part story incorporating Sil for the revised Season 23.

DWB#26: SEPTEMBER 1985

F-F-F-FOURTEEN

The revelation that Season 23 will only be fourteen weeks long.

DWB#27: OCTOBER 1985

NO COMMENT

The BBC sixth floor remains silent following last issue's allegation.

DWB#28: NOVEMBER 1985

CANCELLATION: JN-T BLASTED

Michael Grade openly accuses the production team of complacency.

DWB#29/30: DECEMBER 1985/JANUARY 1986

JN-T SLAMS "CANCELLATION" COVERAGE

John Nathan-Turner launches an attack on the show's "nuisance-mongers" for labelling the show's postponement as a cancellation.

DWB#31: FEBRUARY 1986

THE DANCER AND THE CLOWN

Bonnie Langford is announced as the new companion. Gary Downie's influence is suspected in her casting.

DWB#32: MARCH 1986

COUNTDOWN TO SEASON 23

News starts shaping up on the long-awaited Season 23.

DWB#33: APRIL 1986

'89%' OF FANS WANT A NEW PRODUCER

Results of the latest DWB poll suggest that JN-T should leave by the end of the new season.

DWB#34: MAY 1986

SAWARD QUITS?

An intriguing rumour that Eric Saward has walked out on **Doctor Who** following a furious row with JN-T.

DWB#35: JUNE 1986

THE MONTH OF MICHAEL GRADE

The launching of the American **Doctor Who** mobile exhibition is attended by Michael Grade, who reveals more reasons behind his decision to halt **Doctor Who's** production.

DWB#36/37: JULY/AUGUST 1986

SEASON 23 ROUND UP

The latest news on the soon-to-be-seen long-awaited Season 23.

DWB#38: SEPTEMBER 1986

SAVED!...BUT STILL TIME FOR A SPANNER IN THE WORKS

The BBC confirm that there will definitely be a 24th season.

DWB#39: OCTOBER 1986

DISASTER - ONLY 5 MILLION TUNE IN FOR 'TRIAL' 1 & 2!

Episodes one and two of **Trial of a Time Lord** only reach 5 million viewers.

DWB#40: NOVEMBER 1986

NEXT SEASON DEFINITE - AND THAT'S OFFICIAL

Michael Grade announces that a 24th season is definitely on the cards.

DWB#41/42: 1987 WINTER/SPRING SPECIAL

JN-T: "I HAVE BEEN PERSUADED TO STAY..."

John Nathan-Turner announces he is to remain as producer - rumoured to be until 1988.

DWB#43: MAY 1987

TROUGHTON'S LEGACY

The Faceless Ones 3 and **The Evil of the Daleks** 2 are discovered.

DWB#44: JUNE 1987

UPDATE ON THE MISSING EPISODES

The Faceless Ones 3 is safely returned to the archives, but **The Evil of the Daleks** 2 is delayed.

DWB#45: JULY 1987

Tenth Planet 4 EXISTS...

The episode is confirmed as existing, but is a long way from being returned to the BBC archives.

DWB#46: AUGUST 1987

THE LAST PRODUCER?

JN-T is reported to have said that he cannot bear the thought of anyone succeeding him as producer of **Doctor Who**.

DWB#47: SEPTEMBER 1987

SEASON 25 BOOKED IN

Season 25 is confirmed by the BBC, again produced by John Nathan-Turner.

DWB#48: OCTOBER 1987

'OPEN AIR' CHARADE

Calls to the BBC's Open Air programme criticising Nathan-Turner are refused air-time.

DWB#49: NOVEMBER 1987

JN-T MUST GO NOW

The launch of Operation Who - a campaign designed to rid **Doctor Who** of Nathan-Turner.

DWB#50: DECEMBER 1987

BBC STUNNED BY GRADE DEFECTION

Michael Grade resigns from the BBC to take up a similar post on Channel 4.

DWB#51: JANUARY 1988

BBC SOLICITORS ACT FOR JN-T

The BBC demands an apology for "malicious" criticism of John Nathan-Turner.

DWB#52: MARCH 1988

NO MORE JN-T!

The BBC announce that Nathan-Turner is leaving **Doctor Who** at the end of Season 25.

DWB#53: APRIL 1988

RATINGS EXCLUSIVE

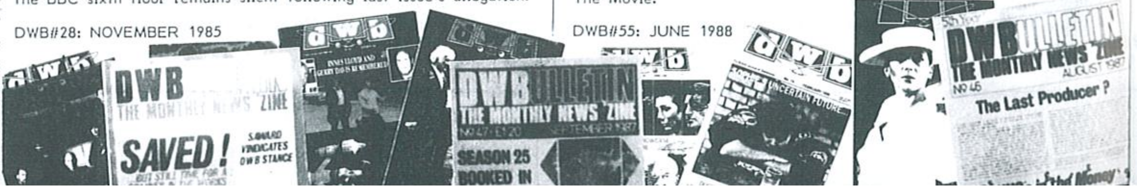
For the first time ever, DWB begins a major series covering the programme's ratings from the beginning.

DWB#54: MAY 1988

LEVINE SPILLS MOVIE BEANS

Ian Levine is confirmed as the script consultant for **Doctor Who - The Movie**.

DWB#55: JUNE 1988


DWB THE MONTHLY NEWS 'ZINE
SAVED!
SAWARD VINDICATES DWB STANCE
INNES LLOYD AND GERRY DAVIS REMEMBERED
DWB BULLETIN THE MONTHLY NEWS 'ZINE
SEASON 25 BOOKED IN
UNCERTAIN FUTURE
DWB BULLETIN THE MONTHLY NEWS 'ZINE AUGUST 1987 No 46
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The Ultimate Adventure theatre review (starring Colin Baker)	Robert Cope	67/14
The Ultimate Evil book review	Alister Pearson	63/08-09
UNIT Reunion convention review	Kathy Wesley	91/17
Variations on a theme album review	Julian Knott	72/12
Video overview	Julian Knott	67/17-19
Video Review: An Unearthly Child	Craig Hinton	75/16-17
Video Review: The Aztecs	Tim Munro	99/08-09
Video Review: The Dalek Invasion of Earth	Justin Richards	77/12-13
Video Review: The Web Planet	Brigid Cherry	81/06-07
Video Review: The Dominators	David Miller	82/22-23
Video Review: The Mind Robber	Peter Angelhides	78/06-07
Video Review: The Krotons	David Gibbs	87/17
Video Review: The War Games	Andrew Hair	77/14-15
Video Review: The Years Tapes	Derek Carter	90/15-16
Video Review: The Three Doctors	Anthony Clark	91/18
Video Review: Planet of the Spiders	Paul Cornell	88/18-19
Video Review: Robot	Robert Cope	96/13
Video Review: The Sontaran Experiment/Genesis of the Daleks	Peter Linford/Nick Pegg	93/14-15
Video Review: The Brain of Morbius	Nick Cooper	79/04-05
Video Review: The Masque of Mandragora	John Ainsworth	92/09
Video Review: The Deadly Assassin	Anthony Brown	94/10-11
Video Review: The City of Death	John Connors	89/39-40
Video Review: Logopolis	David Gibbs	97/13
Video Review: Castrovalva	Amanda Murray	98/12-13
Video Review: The Five Doctors	Tim Munro	80/04-05
Video Review: The Caves of Androzani	Keith Topping	95/14
Video Review: The Curse of Fenric	Jeremy Bentham	87/18
Video Review: Just Who on Earth is Tom Baker?	Robert Cope	92/08
Video Review: Myth Makers 23 - Sophie Aldred	Robert Cope	97/30
Video Review: Myth Makers 19 - Colin Baker	Robert Cope	70/13
Video Review: Myth Makers 17 - Tom Baker	Robert Cope	65/51
Video Review: Myth Makers 20 - David Banks	Robert Cope	78/18
Video Review: Myth Makers 16 - Richard Franklin	Robert Cope	64/18
Video Review: Myth Makers 18 - Marvel Comics	Peter Linford	69/12
Video Review: Myth Makers 22 - John Nathan-Turner	Robert Cope	86/08-09
Video Review: Myth Makers 11 - Victor Pemberton	Robert Cope	78/18
Video Review: Myth Makers 15 - Jon Pertwee	Robert Cope	63/20
Video Review: Myth Makers 21 - Mary Tamm	Robert Cope	83/07
Warriors of the Deep retrospective review	John Wright	88/20
What if...the Timewyrm had been Season 27?	John Pettigrew	99/10-11
What's so Great about Tom Baker?	Ian Wheeler	99/13
Why Do the Myth Makers tapes cost more than BBC Videos?	Eric Johnson/Julie Johnson/Keith Barnfather	86/09
Why Who? : Should Doctor Who return to the screens?	Anthony Clark	98/15
Graham Williams tribute	Jeremy Bentham/Paul West/Kevin Smith/David Trigger	82/02-03
The Williams Years (part one)	Craig Hinton	83/17-18
The Williams Years (part two)	Craig Hinton	84/16
Welftime event review	Mark Short	88/21
Yabba-Dabba-Who!: A look at the possibility of a Doctor Who cartoon series	Tim Munro	98/14
Zine Zone	Peter Linford	84/10

NEWS THAT WAS!

TIMELORDMANIA!

Doctorin' the TARDIS by the Timelords (a.k.a. The KLF) reaches number one for a week in the official Gallup charts.

DWB#56: JULY 1988

PAUL STONE "REJECTED WHO PRODUCERSHIP"

The BBC offered Paul Stone the job of **Doctor Who** producer, but he rejected it because of the "extra-curricular" jobs it would involve. The search for a new producer continues.

DWB#57: AUGUST 1988

JN-T COPYRIGHT BREACH STORM

The Writers and Directors Guilds - on behalf of Eric Saward, Christopher Bidmead and Peter Grimwade - accuse Nathan-Turner of profiteering by showing episodes at American conventions without the necessary clearances obtained or fees paid.

DWB#58: SEPTEMBER 1988

AND THE "NEW" PRODUCER IS...JOHN NATHAN-TURNER

The BBC announce that Nathan-Turner will oversee production of Season 26.

DWB#59: OCTOBER 1988

NFT SECURES FIRST SCREENING RIGHTS ON 'THE ICE WARRIORS'

Parts 1, 4, 5 and 6 of the recently recovered Troughton classic will be officially unveiled at the second **Doctor Who** NFT weekend.

DWB#60: NOVEMBER 1988

THE RISE AND FALL OF 'REMEMBRANCE'

Remembrance of the Daleks audience figures rise for episode two, but then fall.

DWB#61: DECEMBER 1988

'WHO TAKES TO THE STAGE

Exclusive news of a **Doctor Who** production that will be touring the country from March 1989.

DWB#62: FEBRUARY 1989

JON PERTWEE IS BACK...WITH A BANG!

The rôle of the stage Doctor is awarded to Jon Pertwee.

DWB#63: MARCH 1989

'THE ULTIMATE ADVENTURE' COMPANIONS CAST

Graeme Smith and Rebecca Thornhill are cast as Jason and Crystal in The Ultimate Adventure stage play.

DWB#64: APRIL 1989

NEW 'DOCTOR WHO' CANCELLATION THREAT

BBC1 Controller Jonathan Powell is alleged to have said that he wants to be rid of **Doctor Who.**

DWB#65: MAY 1989

COLIN RETURNS!

Colin Baker is set to take over from Jon Pertwee in The Ultimate Adventure stage play.

DWB#66: JUNE 1989

SEASON 27 CONFIRMED - SYLVESTER STAYS!

Season 27 is "more or less" confirmed, and will be produced in-house at the BBC.

DWB#67: JULY 1989

PRODUCTION TEAM FAIL IN BID FOR 'FENRIC' 5-PARTER

The Programme Planning Department have reputedly refused to allocate an extra episode for Season 26, following filming on **The Curse of Fenric** over-running by almost 20 minutes.

DWB#68: AUGUST 1989

ENTERPRISES ANNOUNCES RECORD PROFITS UP 81%

BBC Enterprises announce profits of £11.6 million.

DWB#69: SEPTEMBER 1989

ALL CHANGE FOR SEASON 27?

Speculation mounts concerning the shape of Season 27.

DWB#70: OCTOBER 1989

SYLVESTER PREDICTS "MAJOR CHANGES"

The BBC consider independent production for **Doctor Who,** but Sylvester McCoy says that he has not been informed yet.

DWB#71: NOVEMBER 1989

CONFIRMED: NO 'DOCTOR WHO' IN 1990

With its transition to independent production, **Doctor Who** will not be back on television until 1991 at the earliest.

DWB#72: DECEMBER 1989

NEW BBC HEAD CHAMPIONS 'DOCTOR WHO'S CAUSE

Peter Cregeen is appointed Head of Serials and sings **Doctor Who's** praises.

DWB#74: FEBRUARY 1990

EXIT SYLVESTER AND SOPHIE?

Sylvester McCoy and Sophie Aldred's contracts for Season 27 have been cancelled.

DWB#75: MARCH 1990

TIME RUNNING OUT?

Doctor Who will have to be produced independently if it is to be back on our screens by the end of 1991.

DWB#76: APRIL 1990

FOR SALE: 'DOCTOR WHO' BOOK LIST

W.H.Allen announce that the rights to the **Doctor Who** range is up for sale to the highest bidder.

DWB#77: MAY 1990

"IT WILL BE A FEW MONTHS BEFORE A DECISION"

The BBC stall again over their intentions for the future of **Doctor Who.**

DWB#78: JUNE 1990

CREGEEN AND ENTERPRISES REACH STALEMATE OVER 'DOCTOR WHO'S FUTURE

BBC 6th Floor and BBC Enterprises cannot come to an agreement over who should produce the series.

DWB#79: JULY 1990

CINEMA VERITY FAVOURITES FOR INDEPENDENT PRODUCTION

It is finally confirmed that **Doctor Who** will be independently produced, with Cinema Verity apparently hot favourites.

DWB#80: AUGUST 1990

BSB 'DOCTOR WHO' BONANZA...

BSB announce that **Doctor Who** will take over their airwaves completely over September 22-23.

DWB#81: SEPTEMBER 1990

JN-T'S LAST FAREWELL PARTY

This time Nathan-Turner really has left the **Doctor** Who production office, and much speculation surrounds his prospects for finding work outside of **Doctor Who,** which he has been involved with full-time since 1977.

DWB#82: OCTOBER 1990

GRAHAM WILLIAMS SHOOTING TRAGEDY

Tribute to the former **Doctor** Who producer

DWB#83: NOVEMBER 1990

VERITY SLAMS "PARODY"

Verity Lambert reveals her distaste for the series today and says that it has become "a bit of a parody in the last few years".

DWB#84: DECEMBER 1990

DAY OF ACTION!

Fans plan a mass phone-in to the BBC on November 30.

DWB#85: JANUARY 1991

BBC UNDERPLAYS IMPACT OF DAY OF PROTEST

Doctor Who fans claim a victory with their Day of Action, the BBC claim the event was a failure.

DWB#86: FEBRUARY 1991

SEND A FIVER TO THE BEEB!

A new campaign emerges, this time urging fans to send a £5 cheque - payable to 'Doctor Who' - to the BBC.

DWB#87: MARCH 1991

A SAD DAY IN CHICAGO

Chicago's Public Broadcasting System moves **Doctor Who** to a 12.30am slot, because "nobody is watching anymore".

DWB#88: APRIL 1991

ERA TAPES EPISODES ANNOUNCED

BBC Video reveal the episodes that Nathan-Turner has selected to make up the Hartnell, Troughton and Pertwee Years compilations.

DWB#89: MAY 1991

M.P. ACTS FOR 'WHO

Sir Hugh Rossi, M.P. for Haringey, writes to the BBC on behalf of constituents appealing for the return of **Doctor Who.**

DWB#90: JUNE 1991

M.O.M.I. TO STAGE "BIGGEST 'WHO EXTRAVAGANZA EVER"!

The Museum of the Moving Image in London will be the venue for the largest **Doctor Who** exhibition ever seen.

DWB#91: JULY 1991

TWO-DAY EVENT SPEARHEADS EXHIBITION

M.O.M.I. announce that a **Doctor** Who Weekend will mark the opening of the exhibition.

DWB#92: AUGUST 1991

LIME GROVE TRIBUTE

The pilot episode of **An Unearthly Child** will be the first episode of **Doctor Who** seen on British television for nearly two years when it takes its place in BBC2's day-long tribute to Lime Grove Studios on August Bank Holiday.

DWB#93: SEPTEMBER 1991

GRADE BREAKS HIS SILENCE - SIX YEARS TOO LATE!

Michael Grade's name is cleared when he finally confesses his fondness for the series, and that with more money and a dynamic new producer, **Doctor Who's** format may not be dead.

DWB#94: OCTOBER 1991

INNES LLOYD AND GERRY DAVIS REMEMBERED

Tributes to the former producer/script editor team of Innes Lloyd and Gerry Davis.

DWB#95: NOVEMBER 1991

SAVE 'WHO FUND

A fund is launched to enable legal proceedings to be instigated against the BBC for failing to produce **Doctor Who.**

DWB#96: DECEMBER 1991

LETTS AND DICKS TO JUDGE 'SAVE THE DOCTOR' COMPETITION

The Save 'Who Fund gathers momentum as the first judges are announced.

DWB#97: JANUARY 1992

BBC2 TO SCREEN SEVEN FACES OF 'WHO THROUGHOUT '92

A documentary will herald a series of **Doctor Who** repeats.

DWB#98: FEBRUARY 1992

'THE DALEKS' MASTER PLAN' (1) FILM FOOTAGE FOUND!

100 seconds of the filmed footage of **The Nightmare Begins** is discovered - at the BBC!

DWB#99: MARCH 1992

THE GREATEST FIND OF LOST 'DOCTOR WHO' STORIES EVER!

First again with news of the discovery of all four episodes of **The Tomb of the Cybermen,** returned to the BBC from Hong Kong and to be rush-released by BBC Video for May distribution.

DWB#100: APRIL 1992

TOMB'S SUCCESS WOULD CREATE MISSING EPISODES OFFICE

BBC Enterprises pledges to launch a full-scale hunt for missing **Doctor Who** episodes - if sales of **Tomb of the Cybermen** exceed 30,000.

DWB
PAUL STONE REJECT 'WHO PRODUCERSH
Colin's the new Dr Who
Saward Quits?
THE MOONBASE PHOTONOVEL
We Remember DOUGLAS CAMFIELD
SHADA TAPED?
Troughton's Lega
WE'RE BACK With a new look
'We WON'T let the Dr die!'
Hysterical Fans Win 21 Year Reprieve
Attack hits 9m
The Dancer and the Clown
Countdown to Season 23
INVASION Photo Discovery: 6
BBC SOLICITORS ACT FOR JN-T
JON PERTWEE IS BACK ...WITH A BANG!
AFRO-TAPES

DWBULLETIN THE MONTHLY NEWS 'ZINE
dwb
EXIT JOHN WELCOME HOME COLIN!
DISASTER
DAY OF ACTION!
DOCTOR WHO FANS PLAN MASS PHONE-IN ON NOVEMBER 30th
No Comment
NEXT SEASON DEFINITE ...AND THAT'S OFFICIAL

THE CLAWS OF AXOS

I HATE 'THE CLAWS OF AXOS'.

That should dispel any illusion that this is going to be a balanced review. It's going to be a hatchet job, and one I feel justified in writing because **Axos** is the worst of a long-line of bad decisions BBC Video have made when choosing their Pertwee releases. To release **The Day of the Daleks** might be considered a misfortune - but to follow it up with **Death to the Daleks** smacks of stupidity...

The interesting question though is why I should hate **The Claws of Axos** in particular so greatly, given that its faults are really those of the Pertwee era in general. And while it's true that that period of the show's history isn't exactly my favourite, that wouldn't prevent me naming half a dozen genuine classics which it produced without a second's thought (**Frontier in Space, The Mind of Evil, The Ambassadors of Death, Inferno** and various other serials which BBC Video don't even seem to have **considered** releasing...). Equally, Bob Baker and Dave Martin might not be the best authors around, but that didn't stop me enjoying the book of **Axos,** while, with Michael Ferguson at the helm, the direction should have been in safe hands. In short, none of the ingredients which went into **Axos** explain why, as soon as a I got to see it, it leapt straight into my pet hate list.

Perhaps it's that **Axos** epitomises everything Barry Letts ever did wrong when he got control of **Doctor Who.** Though it's customary to refer to the Letts, UNIT and Pertwee eras as if they were one and the same, they weren't. Throughout the seventh season, even after Barry Letts took over responsibility for the mechanics of production on **Doctor Who** (at which he excelled), the creative impetus behind the series remained that of Derrick Sherwin and Douglas Camfield. It wasn't until **Terror of the Autons** that Barry Letts put his stamp on the series, introducing a number of elements which turned the superb, adult science fiction drama of the previous year back into a shallow 'family' adventure. The fascinating barbed relationship between the Doctor and the Brigadier was converted into the sort of 'I insult him, but I love him really' relationship which makes cliché cop shows so nauseating. UNIT, until now a vaguely menacing international taskforce, became a boy's drinking club and, in a prime example of Letts' parochialism, was brought back into the fold of the British Army.

The promise of Pertwee's brittlely abrasive Doctor was buried beneath a loveable uncle persona which, rather offensively, expected us to see his most unpleasant and patronising traits as endearing eccentricities rather than character flaws. And, worst of all, Liz Shaw - perhaps the most promising companion since Barbara - was deemed to pose 'too much of a threat to the Doctor' and replaced with the character who more than any other created the image of the companion as screamer, Jo Grant. Until then, every companion had at least begun as an interesting proposition (even Polly was conceived as an intelligent woman who played the rôle of 'helpless female' in order to exploit male chivalry - it would have been interesting to see how she coped with a really strong villainess!) before degenerating into an incompetent. Jo, on the other hand, was incompetent from the word go, and her presence in UNIT would have been laughable only a year before (imagine trying to fit her into **Inferno**). As a character, she was made bearable only by the cuteness of Katy Manning.

But then, these are flaws of all the later Pertwee stories. The problem is simply that **Axos** is the last of the transitional serials. In basic content and setting, it belongs to the seventh season, and that means that - when it's produced in the Letts style - it shows all the inadequacies of that style as effectively as **The Daemons** disguises them.

The opening sequence sets the scene. A shot for shot reproduction of **Spearhead from Space**'s beginning is followed by a moment of genuine originality - the glimpse of **Axos'** interior, complete with tentacled monsters, plays quite cleverly on the audience's expectation that there must be some monsters **somewhere.** By letting us know, rather than suspect, that the Axons are not what they seem, **Claws of Axos** is at least trying to be different. But equally, it's pulling the rug from under one of the Letts era's favourite moral messages: Don't judge by appearances, we may be continually told, but we're in fact being taught that **true** appearances are representative. The evil Axons may pretend to be beautiful, but they're really ugly. The good Solonians (**The Mutants**) only go through an ugly stage in order to become beautiful. This shallow attitude to such ideas pervades the Letts era - even the anti-racist message of **Frontier in Space** is undermined by the eventual revelation that there **is** an irredeemably evil race trying to provoke a war - it just turns out to be the Daleks, not the Draconians. It just becomes more obvious when a story like **Axos** allows you to compare the Sherwin and Letts eras so directly. In **The Ambassadors of Death,** the Brigadier mutinies in order to prevent an insane general launching an unprovoked attack on an alien spacecraft which may retaliate with devastating force - in **Axos** he supports Chinn, for whom he has far less respect than General Carrington, when he orders a similarly unprovoked and stupid attack.

Another example of this shallow approach is Mr. Chinn himself. He was obviously intended as a parody of civil service bureacrats, but satire requires some subtlety if it is to have any impact, and Chinn would have seemed a caricature in Monty Python. From the first sight of him, inspecting a file rather childishly marked top secret (in a letraset type-face more appropriate to Top of the Pops than UNIT), it's impossible to see him as anything but a figure of fun, which makes it difficult to feel any real disgust at his actions (secretary Walker in **The Sea Devils** was rather more successful). The suggestion that a Minister would grant a civil servant unlimited powers with the words "it's your head on the block, not mine" shows an almost endearingly juvenile view of the way Whitehall works (Ministers always carry the can - the civil service has been very careful to establish that principle!), and the idea of Chinn making a deal with the Axons while the Brigadier was out of the room could only be taken seriously by someone who also believes that Michael Collins signed the Irish Partition Treaty because Lloyd George got him drunk... If serious issues are going to be treated like this, it would be better to leave them alone or play them in a deliberately comic style (re: **The Sunmakers).**

There are other problems with the script once you start to study it. Like **The Greatest Show in the Galaxy, Axos** seems undisciplined, packed with ideas (like Jo's ageing to death) which Bob Baker and Dave Martin were unwilling to abandon just because there was no real place for them in the script. Inconsistencies abound. At the end of episode two, the Axons kill Winser and kidnap the Doctor and Jo, claiming that they too have "died in the accident". Yet they leave Filer alive, and even point him out to the Brigadier... Why? Are they squeamish? They must have known that Filer would tell the Brigadier what had really happened, blowing their 'cover', and four 'deaths' would hardly have attracted more suspicion than three. But then the Axons simply abandon their pretence of friendship without apparent reason halfway through episode three. One moment an Axon is talking to the humans, the next he walks away in the most suspicious manner, changes into a tentacled monster, kills some guards and walks into the nuclear reactor before the Brigadier's eyes (a concept which demonstrates Baker and Martin's longstanding belief that a reactor core resembles a blast furnace). Rumours suggest that **Axos** began life as a seven-parter, and there certainly seems to be an episode or two missing at this point. Perhaps the missing sections would have explained the entirely arbitary limit on Axonite's effectiveness which is used to kick-start the plot after it reaches a dead-end, forcing the Axons to release the Master. Perhaps it was included so he'd have something to **do...**

Other inconsistencies include the Axons' tendency to zap extras while engaging Yates and Benton in hand to hand combat (very **Star Trek),** and the cavalier approach to scientific accuracy. You can't accelerate light, and even the particle accelerator which Winser's equipment more credibly becomes in the book couldn't perform above lightspeed - at least not without a major breakthrough in theoretical physics, which can be assumed in a far future story but requires some justification in one set on contem-

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THE ARCHERS FACTOR

TWENTY ONE is a dangerous age for a BBC series. Doctor Who had just passed its twenty-first birthday when the first 'cancellation' crisis broke in February '85. The Archers was a few months away from that anniversary when Jock Gallagher, newly-appointed Head of Network Radio at BBC Pebble Mill, was told by the Managing Director of Radio to revitalise the twenty year-old serial within three months -- or take it off the air ...

Of what relevance is this to a Doctor Who fan? Well, there are interesting similarities between the decline of The Archers in the late sixties and that of Doctor Who in the eighties. The Archers was originally the creation of Godfrey Basely, who, searching for a way to persuade farmers to pay attention to Ministry of Agriculture propaganda, came up with the seemingly insane idea of a 'farming Dick Barton'. Just as Sydney Newman had trouble getting his piece of educational science fiction off the ground, Basely had to fight for several years before his idea was taken seriously, only to have it become a smash hit against all expectations. Just as ten years later Dalekmania ruled, The Archers was an unmissable phenomenon in the mid-fifties, with twenty million regular listeners. When the BBC wanted to overshadow the launch of ITV in 1955, they cynically 'murdered' Grace Archer half an hour before the commercial channel's opening. Across the country shocked listeners left their televisions off ...

But by the late sixties those days were long gone. The series' ratings had been declining for some years, along with those of radio in general, but since the birth of Jennifer Archer's illegitimate son Adam in 1967 listeners had been deserting in droves, with the decline accelerated by a ludicrous and long drawn-out story about little Adam's kidnapping. There were many reasons for the decline, amongst them the knee-jerk antipathy of press and broadcast executives alike to long established series, but the most serious was the failure of the editor to move with the times. Godfrey Basely had been running The Archers for twenty years, and, despite his great successes in the early days, could no longer provide his audience with what they wanted. Like John Nathan-Turner, he had outstayed his worth.

And, like John Nathan-Turner, he failed to recognise this. He had created The Archers, and apparently saw himself as the god of his creation, accepting little advice or criticism. To be fair to him, he's reputed to have had the presence necessary to carry this off, and it's unlikely that the series would ever have reached the air had he not had this self-confidence. But, by 1970, this attitude was killing the series. In a move which created bitterness that lasted twenty years, Jock Gallagher sacked Godfrey Basely, poaching Malcolm Lynch from Coronation Street to replace him. The gamble worked -- ratings stabilised and the series survived. Under the custody of Lynch, Charles Lefeux and William Smethurst, The Archers slowly regained listeners until, by the mid-eighties, it had an audience of about four million.

In 1986 Smethurst defected to Crossroads. His successor was Liz Rigbey, a controversial choice. She came to The Archers from Radio 4's Farming Today, an early morning 'current affairs' programme much admired by Mrs Thatcher, and the closest thing she had to drama production experience was the spoof Archers episode, circa AD 2025, that she'd made for that programme one Christmas. Once again, the gamble paid off. During her two-year tenure The Archers gained three million listeners and turned its demographic profile upside down.

Demographics are important. A successful programme can still slip in the ratings because its audience is ageing. It's often been suggested that Doctor Who's continued success depended on each generation of parents introducing their children to the series -- and if so, then it has serious problems. As the ratings analysis charts printed in DWB 77 show, it is almost unwatched by the crucial 16-24 age-group.

The Archers had similiar demographic problems. In the mid-eighties its audience consisted largely of followers from its fifties heyday returned to the fold. But the millions gained over 86-88 were generally people in their twenties and thirties who wouldn't have been caught dead listening to The Archers a few years before. With this new audience, which has remained loyal through the chaos caused by an outbreak of hepatitus amongst the cast, the confused months when any producer free that week would be called in to replace Liz Rigbey (last to be struck down by the virus), and the competent if uninspired tenure of Ruth Patterson as editor, The Archers' future is assured for many years to come.

What lessons can be drawn from all this? The most important is that, contrary to the sentiments expressed in articles such as Peter Linford's A Time to Die (DWB 76), Doctor Who's time is not past. If The Archers can change and find a new audience while still remaining true to itself, so can Doctor Who. The question is, *how*?

The Archers had one advantage Doctor Who does not. The man entrusted with the Axe, Jock Gallagher, preferred not to use it, and worked to revive the series, whereas I personally doubt that Doctor Who has any future while Jonathan Powell remains in charge of BBC. (Certainly, can anyone imagine Powell writing Doctor Who novels, as Gallagher has with The Archers?) But giving him the benefit of the doubt, or assuming that Peter Cregeen can somehow overrule him, the appointment of Liz Rigbey as Archers editor perhaps points the way to follow.

In fact, Liz Rigbey herself would be an ideal choice to produce Doctor Who, although, after the rigours of her time on The Archers, I doubt that she'd be willing to become the guardian of another broadcast legend. During her time on The Archers she treated its followers (there are, thankfully, no distinctions between fans and listeners where The Archers is concerned) and established history as two of her greatest assets, without letting either inhibit the series. Continuity mistakes of the past were cleared up (the vicar's twenty year-old children stopped getting the school bus), the high camp of the Smethurst era was toned down without losing any of the humour, and some devestating plotlines were drawn from the programme's past (Elizabeth's affair with Robin Fairbrother, half-brother of her father's first wife Grace). All of these indicate an approach which would benefit Doctor Who greatly.

But more generally, perhaps the BBC should consider an equally unusual choice as Doctor Who's next producer. Those who suggest that this is an unwarranted gamble should perhaps remember that in 1963 Sydney newman entrusted his brainchild to an inexperienced production secretary. Verity Lambert pulled it off once. Liz Rigbey did it again. Perhaps it's time to go for the hat-trick?

ANTHONY BROWN

"SAVE THE DOCTOR"

WERE YOU thrilled when you heard that *Tomb of the Cybermen* had been recovered? Will you be first in line at your local video shop on May 5th to get your very own copy? Did you hate Davison and love McCoy or vice versa? Did you spot what you considered to be outrageous continuity errors? Do you have a favourite season, version of the theme music, producer, Doctor or story? Do you have passionate views, good or bad, about the direction Doctor Who has taken recently, and do you really want the programme to vanish from our tv screens forever?

If the answer to all the above questions, apart from the final one, is a resounding *yes* it says something important about you. It says that you care about Doctor Who. Whatever your views about the series, especially in recent years, the programme matters to you. And there is no reason why it shouldn't. As licence fee payers we have all contributed to the series, and therefore are entitled to a say in how the BBC spends our money. We are also entitled to protest when we feel our money is being used unwisely, or has been improperly invested. That is why we should *all* back the campaign to save Doctor Who.

For the first time ever you have a chance to really do something to help the programme that matters to you. Some people have argued that it is better to simply let the programme die a dignified death, but is this the best possible fate for the programme? Surely not. A revitalised Doctor Who, with the benefit of a new cast and production team, could not only recapture the affection of the public at large, in the same way that Star Trek: The Next Generation has done, but could be a profitable enterprise for all concerned. The BBC has said time and time again that it intends to return Doctor Who to the schedules 'as a vibrant addition throughout the nineties', and we should hold them to that promise. With your help, the Save Doctor Who campaign intends to see that a promise made is a promise honoured.

The proposed legal campaign is sadly necessary to ensure that the BBC does not go back on its word. As somebody who has worked for the BBC I know only too well that the BBC considers itself accountable to no one but itself, PR exercises like See For Yourself notwithstanding. If left alone BBC executives like Powell, Shivas and Cregeen will be quite happy to let Doctor Who fade away for ever without a care. However, they *are* accountable. They are accountable to you. You pay for everything the BBC does, and you pay the salary of every BBC executive who makes decisions on your behalf. Therefore it is totally proper that as the BBC's paymasters, we should have our say, and be heard.

We are not asking for something impossible. We only ask that a programme that is demonstrably successful and popular, and that is a clearly sound investment in financial terms be returned to profitable production as promised. If it is not to happen, it is only proper that the BBC should explain, in public, why not. The financial returns on a series that has earned a fortune in associated sales and merchandising is well documented, and it is hard to fathom the reasons for the decision to destroy such a potential source of revenue for the BBC in these difficult times.

If you care about Doctor Who, and I'm sure you do, then you should support the campaign to help save Doctor Who. You can stand up to the BBC and be counted, as is your right. The best way to start is by entering the competition to raise funds for the Save Doctor Who Campaign. A truly amazing selection of prizes have been donated, totalling an incredible £8,000 in value. Many of these items have been donated from a private collection, and are irreplaceable. For less than the cost of a BBC video you could own the Cyber-Controller's head. Own the video *and* the costumes! It is also worth pointing out that at the end of the day any money left over will be donated to the National Film Archive, perhaps the most important body dedicated to film and television preservation in this country. Not only have they saved many priceless feature films, some nitrate or early Technicolor, but they also hold tv material and supplied complete prints of Doctor Who stories such as *The Dominators*, once thought lost forever.

Much has been written about the Save Doctor Who committee, not all of it true or kind. The fact is, however, that all concerned only want to see Doctor Who back on our screens where it belongs, either as a BBC production, or made independently. Nearly all have made positive contributions to the programme at some time. I am prepared to state publicly, for the first time, that I found four missing episodes, all of which were returned to the BBC (and without a word of thanks).

Many others have done likewise. Were it not for dedicated fans, often unfairly criticised, the number of missing episodes would be far higher, and indeed the recent repeat of *The Time Meddler* might have been impossible.

So please don't just read this article and forget it. You have a chance to be heard. Public opinion is a powerful weapon and one that the BBC, or any other public body spending public money, ignores at its peril. Doctor Who deserves better than the sad fate that has befallen it. You are entitled to see that your licence fee money is spent as you would wish it. By supporting the campaign you may be instrumental in helping Doctor Who to our screens, and perhaps in the wider scheme of things, to help foster greater public debate about the way the BBC operates. With over £1 billion of our money collected from us every year, we have a basic right to ensure that we, ultimately, have the final say.

Ignore the campaign, and all it stands for, and the faceless and unaccountable executives like Checkland, Birt and Powell will have won the day, and had the last laugh.

Is that what you really want?

ROGER STEVENS

EXCAVATING THE TOMBS

(BACKGROUND LEFT TO RIGHT) Ray (Crewman) Groover, Cyril (Viner) Shaps, Shirley (Kaftan) Cooklin, Roy (Toberman) Stewart and George (Klieg) Pastell. (FOREGROUND LEFT TO RIGHT) Alan (Rogers) Johns, Bernard (Haydon) Holley, George (Hopper) Roubicek, Aubrey (Parry) Richards and Clive (Callum) Merrison. (c) BBC tv

Bryan Jenner from Calgary in Canada is about either to get an apology from **Doctor Who** fans throughout the world, or to have to eat his words. Who is Bryan? He's the one who's letter in the 98th issue of DWB included the comment on the DWB **Doctor Who** series survey: *"Three gone-forever Troughton stories in the top eight?! Season Five best season overall?! Come on!"*

In his reply to Bryan's comments, Gary Leigh cited the recovered episodes from **The Evil of the Daleks** and **The Web of Fear** as evidence that the expectations can be lived up to. Bryan's argument is that unless and until the actual episodes in question turn up, nobody can *really* know how good they were: *"No one has seen these stories in nearly twenty-five years. The old Chinese whisper is at play. Things that were creepy then are positively frightening now. Actors muffing lines are now speaking Shakespearean verse..."*

So, when **The Tomb of the Cybermen** is released in its recently unearthed entirety by BBC Video in May, will it be a gigantic classic or a gigantic disappointment? And Bryan is absolutely right - until we see it and decide for ourselves, we cannot really say.

But we can make some predictions, and predictions based on a little more that the Chinese whispers of the grapevine. But what evidence is there, and how should we assess it?

The evidence seems to fall into two main categories, if we discount the less objective source of collective and individual memories. The first is indirect evidence from the television and in particular the **Doctor Who** of the period; we can also include in this conclusions we can come to about the contributions of various people who worked on the show based on their other work of which we have more direct evidence. The second set of sources we can use is more direct - the script (albeit in the strange *Titan*-ised form) is in the public domain and the story is also published as a *Target* book by co-writer Gerry Davis. There is also the photographic evidence from the story, and the accounts of how it was made from interviews with various members of the production team.

From assessing some of this material we can form a more informed opinion of how good (whatever that means to any individual fan) the story will actually turn out to have been.

On the face of it, to prove **The Tomb of the Cybermen** to be a duffer ahead of actually viewing the recovered tapes and going against the bulk of opinion is something of a non-starter. But there *are* some causes for concern.

The first is the reputation that the story has built up. Surely no story can be *that* good? The collective memory would have us believe that the sets, acting, dialogue and plot are inspired; the effects are flawless and the direction of the highest calibre. This is not going to be the case.

To take the last example first, the direction may be notable. But Morris Barry's other contributions to **Doctor Who**, while well-remembered and enjoyable do not demonstrate the touch and flair of a director in the same league as Derek Martinus or Douglas Camfield. **The Moonbase** relies too heavily on medium-shots and organised groupings of actors; **The Dominators** is allowed to ramble on with no real sense of urgency for the most part. Not that this means Morris Barry didn't pull out all the stops on **Tomb** and create his life's masterpiece, but it does suggest that at times the tension that is so integral to the first half of the story may flag, and the camera work may lack punch.

The soundtrack recording of the story does suggest that the acting is of a good quality, however. And it shows how good stock music can be used to increase the atmosphere and tension. Unfortunately it also demonstrates that American accents and idiom can be horribly at odds with both of these. Occasionally George Roubicek manages to make the two work together: "It's not exactly peaches back on the ship!" he shouts at one point - not an easy line to deliver with feeling and conviction. The young Clive Merrison is a little less adept in his role as Callum, but tries hard as you'd expect from the actor knowing his more recent work (**Paradise Towers** included - yes it is the Deputy Chief Caretaker underneath that Cybermat in the standard Cybermat-on-man's-chest photo).

Of the other performers, we can expect good performances from George Pastell (reprising his Hammer role of mummy-reactivator) as the mad logician Klieg, and the usual polished acting from Cyril Shaps. The regulars will also be at their best, although the other performers remain largely unknown quantities. Watch out though for Bernard Holley (chief Axon and Z Cars regular) as the luckless Peter Haydon, and **Terror of the Autons** strongman Roy Stewart as Toberman.

Michael Kilgariff's Controller from **Attack of the Cybermen** suggests that the role will be a jerky, mechanical one rather than the more fluid actions of the more recent Cybermen. But at least he won't be talking.

The Cyber-voices are all performed by Peter Hawkins, and I for one have always found the words indistinct both on the **Moonbase** episodes and the audio-track of **Tomb**. I hope this is not going to be the case when we see and hear the video.

But what other problems might we have? The costumes seem largely bland from the photos that exist. This is probably as well given some of the more exotic designs thought to be in good taste in the mid Sixties. The Cybermen costumes will of course seem dated in the light of later designs. But the skull-like masks as heavy-duty chest units are eye-catching enough to distract us from the practice golfballs and vacuum-cleaner pipes.

And the sets? Judging from the photographs, the Ealing film set of the tombs is likely to be extremely impressive, although we may be disappointed by the smaller lower-level section re-erected for the video work. From the paintings in the *Cybermen* book (accurately done from BBC reset photographs) the entrance hall and recharging room sets with their bas-relief cyber-insignia are also likely to be of note.

Photographic evidence can lead us to some other conclusions as well, although they do not guarantee that these conclusions will be bourne out by the actual story. And again, the evidence cuts both ways - the photos of the Cybermen rising from their honeycombed tombs are immensely impressive; the picture of Kaftan menaced by a (very small) Cybermat sitting on her shoulder makes one cringe. How the actual footage of either sequence will appear we shall soon find out.

One production technique which may give cause for concern is the mixture of location work, studio film and videotape. Looking at, for example, the surviving episode of **The Abominable Snowmen** (the following story), the move from location (as the Yeti approach the monastery) to studio (suddenly a Yeti is immediately outside the monastery gates) is too apparent - it jars. And **Tomb** is the first Cyberman story to feature any location work.

True the work is limited to the exterior of Telos, but there is still a need to match this to the studio. It will probably be helpful here that the doors to the Cyber city (unlike Det-Sen monastery) were filmed in the Ealing studios, so the texture of both sets of scenes will be the same. Whether the studio floor will make it too obvious that we are no longer on the same barren surface of the planet, we can only guess - remember the all-too-obvious studio flooring in the forest of **Kinda**.

But while this particular section is probably free of the video/film mixing problems, others may not be. Sequences in the main tomb area are split between the film and electronic studio, and the scene where the Cybermats, shot mainly on film, first attack the sleeping humans will feature Cybermats attacking humans who are all reacting on video - except Callum, who finds himself in both media.

The area of visual effects is also difficult to second-guess. The model Cybermat on Kaftan's shoulder may seem too cute, but other pictures of the creatures are more impressive, and the inherent low resolution of black and white television may help - or hinder - the effects. Looking at the effects sequences in, say **The Moonbase**, suggests that some (like the firing of the laser gun) will be impressive, while others (like the landing saucers) will be pathetically obvious as effects. Typically it is the model work of this era that suffers - and **Tomb** is not dependent on models for its visuals. The two main model sequences are the frosting/thawing of the tombs (a complex, but static model) and the doors to the city seen across the Telos landscape - an effect achieved in the same way as in **Attack of the Cybermen,** by using a model in front of real landscape. In **Attack,** and in the forced perspective shots of **The Moonbase** this effect can actually work quite well.

Other effects will include the people (and Cybermen) shot by Cyberweapons - probably as effectively as in the previous Cyber story, and the electrocution animation effects at the main doors.

As you will have realised by now, it is almost impossible to make a real judgement one way or the other on how an individual effect or sequence will come over - even if the sequence goes as well as possible, a bland reaction from the cast or misjudged camera work could kill it dead. But on the general question of whether **Tomb of the Cybermen** will be a classic **Doctor Who** I think we can be more certain.

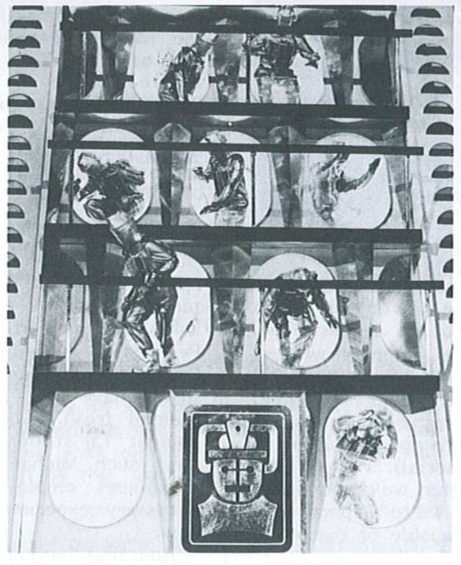
The major strength of the series has always been in its scripting. When this has been lacking, then the series has failed - despite staggering effects, great acting and terrific sets (I'm sure you can all think of your own examples). On the other hand, given a strong script with a straightforward dramatic central story to tell and more complex subplots hinted at or apparent, and the series can't lose. Who cares that it's *so* obvious there are really only three Daleks in **Genesis**? What if the effects on **Talons of Weng-Chiang** *are* dire? What if **Remembrance of the Daleks** expects us to *believe* that it's still light at five-fifteen on a November evening? Except for the slightly worrying aside comment that the effects designer for **Talons** also co-designed them for **Tomb,** these factors really don't come into play. And I suspect the same will be true here. There *will* be faults - the acting will be over the top in a couple of places; sets may wobble a bit; the mix of video and film may be obvious at times. But it won't *matter*.

We know from the novel, the script book and the audio tape that the story of **The Tomb of the Cybermen** is a cracker. This is not the place to review it - I hope to get the chance to do that after I've seen it again! But we can look forward to the strength of the characters, from the loyal but doomed Toberman, through the megalomaniac but doubting Klieg and the machiavellian cold Kaftan to the nervous Viner and the headstrong Hopper.

The atmosphere, particularly of the first episode is certain to be tense, almost nerve-wracking. Unlike the surprise entrance of a Dalek at the end of the first part of most of their stories, everyone - especially the characters - *knows* that the Cybermen are here. I don't for one moment believe that an episode which prompted Sidney Newman to ring its producer and congratulate him on finally realising the full potential of **Doctor Who** is going to fall far short of the mark.

Looking at the other recently recovered episodes from this era, it is possible to predict (in a general sense) a few things. If we look at the preceding story, **The Evil of the Daleks** (and remember **Tomb** was actually produced as the final story of season four - production of which started a year earlier with **The Tenth Planet**), we can predict that some of the general observations about that will hold true here too. There will be much-vaunted sequences that don't quite make it - Bryan's right, the Chinese whispers will have worked on them. Remember the sequence in **Evil** where the portrait of Victoria's mother fades to Victoria's face? A great piece of internal continuity, but not achieved nearly so well as we hoped and expected.

There again, there are pleasant surprises in the **Evil** episode: the Dalek sucker cup closing over the camera to block out the picture as the episode ends; the first shots of the Doctor entering Maxtible's laboratory... In **The Tomb of the Cybermen** there will be shots and sequences which nobody remembered that will be every bit as good as other classic moments from the series.



If we look at the four episodes of **The Ice Warriors** that have been returned to the archives we find the same trend - and that's my prediction for **Tomb**: it will be terrific - an undoubted tour-de-force. There will be some disappointing moments - some even in sequences which we all *know* are classic, and we have to be prepared for that. But there will also be unexpected moments and scenes that touch a nerve or thrill - the first appearance of a Cyberman; the Doctor telling Victoria about his family; the battle between Toberman and the Cybermen and with the Controller, perhaps. And most impressive of all, I am sure, will be the opening of the tombs.

Why am I sticking my neck on the block for this particular sequence? Not just because I can remember it from the original transmission (albeit having watched through the keyhole), but because it is the sequence that so many of the actors and technicians remember being impressed with both in the studio and later when they watched the finished programme - Sandra Reid (Costume Supervisor): *"I can remember quite clearly the finished product when it was shown on TV and thinking it looked really good;"* Richard Kerley (Cyberman): *"I saw the finished programme when it was on television and I remember thinking it was all worthwhile"*. . .

Unless of course, Bryan's Chinese whispers have been at it again - in which case It will be me eating my words. To be fair, I'm sure Bryan hopes, with the rest of us, that **The Tomb of the Cybermen** turns out to be half as good as our cheating memories suggest. If it is, then calling it a classic may perhaps be faint praise.

Justin Richards (26 January 1992)

TV Merchandising

THE BRITISH TOY AND HOBBY FAIR, the UK's largest annual toy trade fair, played host to over 400 exhibitors showing off their 1992 toy ranges to the trade buyers, although visitors were noticeably conspicuous by their absence due to the severe recession affecting this industry at present. Nevertheless a few exhibitors were showing off exciting new ranges of toys and kits from the worlds of film and tv science fiction, and the major highlights are listed below.

With the enormous success of Thunderbirds currently repeating on BBC2 and slated to appear on BBC1 in the autumn, Matchbox unveiled a brand new die-cast range of the Thunderbirds vehicles. Available in October 1992, they will come on a blister card at £3.99 each or as a £15 gift set to include all the Thunderbirds craft and Lady Penelope's pink Rolls Royce.

Dekkerware unveiled a children's International Rescue playsuit (one size only!) for £19.99. This will be available in March and will be based on the original 1960s uniform marketed by the same company. It will comprise the one-piece blue uniform, International Rescue hat and belt.

Amerang, one of the UK's largest importers of specialist model kits, will continue the importation of the Japanese IMAI Thunderbirds kits and figures. IMAI will have available over thirty kits ranging from £4.99 up to a whopping £180 for special edition giant kits of Zero X and Thunderbird 2. A new range of plastic kits based on the Tracy brothers from Thunderbirds will be out in March as well as a selection of kits from UFO and Captain Scarlet. All the above are available in good model shops and specialist sci-fi shops throughout the UK.

Japanese laserdisc presentations are also available of certain Gerry Anderson shows with bi-lingual soundtracks. In addition, the Prisoner series of 17 episodes will shortly be available on laserdisc, also with bi-lingual soundtracks.

A range of high quality birthday cards based on the Thunderbirds characters are also now in the shops in sixteen different varieties including pop-up cards!

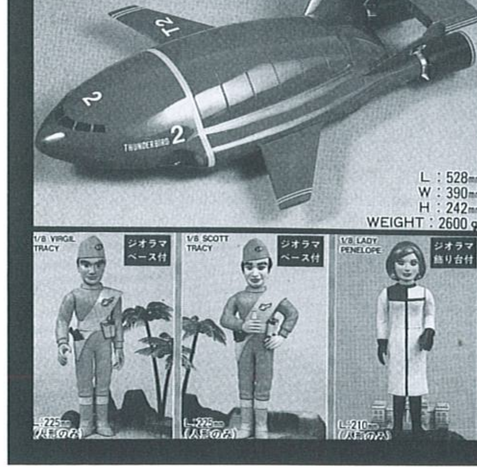
Dapol of Winsford, Cheshire have finally produced the long-awaited Bump and Go Dalek. The 6" Dalek will be available initially in four different colours issued in the original 1960s Marx box with a limited production run of 2,500 per colour. These prized collectors items are likely to be snapped up by the fans and public alike. They will be available from the beginning of March in the form of a black version with gold bands, followed by a silver version in April. The other two colours are as yet undecided but may include a yellow and a red version. Having seen a test prototype these are excellent replicas of the famous 60s toys and will sell for around £25 each. In addition they come with a signed certificate of authenticity and each box is numbered. Dapol has other exciting plans for both Doctor Who and other related toys, and details of these will be made available to DWB readers as soon as the necessary clearances are achieved. The existing Doctor Who range of figures and toys will be available throughout 1992.

Comet Miniatures are set to release three new Dalek kits 1/6 scale moulded using the plastic injection process similar to kits made by Revell, Airfix, etc. These will be simple to construct and paint, have a target price of £19.99 each, and will include a tv version Dalek in June, a film version in October and Emperor in December. If this range sells successfully other Doctor Who figures will follow in 1993.

The Sevans range of vacuform kits of Captain Black and Captain Scarlet are finally available at £34.95 each. Plans exist for the possibility of producing the Thunderbirds figures using the same process.

It must be remembered that some toys announced at trade fairs only make it to the planning and sample stage -- DWB will keep you informed on future merchandise developments in forthcoming issues. 1992 promises to be a vintage year for an exciting and diverse range of new releases!

BRUCE CAMPBELL



porary Earth. Axos is apparently capable of time travel once given the power generated by the Nuton Complex, but no suggestion is given that it's somehow arranged to take the Complex with it when it leaves (besides which, if Axos is capable of draining "all the Earth's energy", the Complex's output seems pretty small beer, even if it does supply all Britain's energy requirements - another juvenile concept, whose consequences are totally forgotten when a big explosion is required to end the serial). Perhaps the greatest lapse in logic comes when, shortly after we're reminded of the limited capacity of electrical cables, we're expected to believe that they could carry an energy pulse capable of overwhelming Axos...

That sequence, though, does demonstrate one of **Axos**'s few undisputed strengths - Roger Delgado. There's been a tendency in recent years to overrate Delgado as a way of berating Anthony Ainley (whereas it's the scripts which really deserved criticism), but even if his performance isn't always quite what it's cracked up to be, it's still very impressive. Jon Pertwee reputedly felt threatened by the Master's popularity, and on the strength of **Axos** he had good reason to be, because Roger Delgado gives one of the best portrayals of the Doctor in the whole Pertwee era!

Of the Doctor? That's right, because for close on an episode the Master becomes UNIT's acting and unpaid scientific adviser and, as in the first episode of **The Time Monster,** Delgado parodies the real McCoy in a way which puts Pertwee to shame (particularly when you compare it with Pertwee's Master imitation in episode four). If you've never seen Delgado's Master before, he might just manage to convince you Axos is good (just as my first taste of Troughton convinced me that **The Krotons** was the best of the Five Faces season back in '81). But I doubt it.

Yes, I'm being unfair. **Axos** has other strengths, including Tim Pigott Smith and Donald Hewlett's understated performances and Dudley Simpson's gaudy score, which for once seems entirely appropriate. But I've also avoided picking on the really easy targets, such as the re-used footage in episode four, and Pigbin Josh, the embarrassing yokel. As it stands, **Axos** is a mess. Perhaps it worked at the time, when the now disappointing effects (including the final use of the infamous foam machine, which should have been retired with the coming of colour) would have seemed fresh. Having spent many a happy hour tinkering at the student TV station during my university days, I can well imagine how much Michael Ferguson enjoyed developing the new effects techniques employed, but while they were a worthwhile and necessary experiment then, that doesn't justify disinterring **Axos** now.

And that, perhaps, sums up the entire Letts era. The move back towards a family audience was probably necessary if **Doctor Who** was to survive, as the later episodes of season seven hadn't exactly performed brilliantly, and it was the Letts era which built the foundation of popularity on which Hinchcliffe's successes were constructed. But that doesn't prevent me regretting the waste of three years in such an uninspired style.

And if you've only budgeted for two videos in May, you know which one to leave on the shelf...

Released by BBC Video on May 5 at £10.99

ANTHONY BROWN

THE MUNSTERS TODAY

WELL, I'd heard it was bad ... but nothing had quite prepared me for the full horror of finally seeing The Munsters Today. Make no mistake, this show is bad. It is desecration. Watching it is like seeing someone dig up a deceased loved one and dance on their coffin lid.

The show's premise is laid out in one of the most inane title sequences ever to disgrace a television series. After an establishing shot of the Munster homestead, we find the family in their living room, boogieing on their sofa to a painful, synthesised updating of the famous and once-memorable Munsters theme. 'We went to sleep many years ago, and we woke up with a brand new show,' the Munsters sing. With lyrics that imaginative, they could give Stock, Aitken and Waterman a run for their money.

But the Munsters have not only woken up with a new show -- they have new bodies as well. They have all, in fact, been recast -- a move which serves only to prove that the original actors' portrayals were definitive. The newcomers are as inferior to their illustrious predecessors as it is possible to be. As Hermann, John Schuck is painfully miscast, lacking both the gaunt Karloffian features and the impressive baritone voice which made Fred Gwynne such a natural for the role. Nor is he helped by the atrocious make-up. Where Gwynne sported a meticulously accurate recreation of the famous Frankenstein Monster make-up, Schuck performs beneath a pancake of puce green face-paint and a wig that looks like the end of a loo brush. The combined effect of Schuck's chubby, bog-eyed features and the crude make-up, which appears to have been carelessly slapped on in a few seconds, is to give Hermann the appearance of a complete simpleton, and this is reflected in the normally reliable Schuck's completely hopeless performance. Where Gwynne's Hermann was endearingly naive, Schuck's is plain thick. Where Gwynne's Hermann was an innocent, Schuck's comes across as a moron. Even the lovably silly 'big kid' sense of humour that Gwynne's Hermann displayed has gone. Schuck's Hermann would not know a joke if it hit him.

The other Munsters fare no better. Having refused to cast Al Lewis, the original Grandpa, on the grounds that he was 'too old' for the role of a man supposedly near his four-hundredth birthday, the producers gave the role to Howard Morton, whose performances display not a fraction of Lewis's comic skills, and who ironically appears too *young* to be convincing as a centuries-old Transylvanian. Meanwhile Jason Marsden's Eddie is altogether too cocky and streetwise, and Marilyn, now played by Hilary Van Dyke, has metamorphosised into a nauseatingly preppy all-American girl of the nineties who could have walked straight out of Head of the Class. Only Lee Meriwether's Lily is anywhere near as good as the original, although Meriwether has the advantage of a physical and vocal resemblance to Yvonne de Carol which is quite uncanny. Sadly she's wasted in this junk. Poor lady : first The Time Tunnel, now The Munsters Today. It's obviously not her century.

The show's production values are no better either. Where The Munsters reeked of atmosphere and captured perfectly the monochrome filmed look of the horror movies which inspired it, The Munsters Today looks garish and gaudy as only a VT-ed American sitcom can. Where The Munsters cried out that great care and money had been lavished on it, The Munsters Today looks cheap and rushed, a typical child of production line television. And where The Munsters was so stylish, striking and visually distinctive, The Munsters Today looks just like any other show -- even the interior of the Munsters house, so grandiose and atmospheric in the original, has been simplified into the standard left-to-right progression of front door, staircase, living room and kitchen seen in a million American sitcoms, and now resembles a gothic version of the Tate household in Soap. As for the exteriors, they now look suspiciously like a model.

Perhaps the most striking thing about the whole show, though, is the complete absence of jokes, wit or humour in any form, as if the writers believe that the very concept of a household of monsters living in contemporary Middle America is in itself funny enough to sustain the show. There is a pitiful reliance on stock routines, such as the dragon which lurks beneath the Munsters' staircase. In the original, this was used sparingly but effectively. In The Munsters Today, the stairs are flying up and belching fire every few minutes. It's probably the best the writers can come up with. Certainly the overall tone is relentlessly crass. Where the original Munsters assumed at least some degree of sophistication on the part of its audience, the new series seems pitched at someone with a mental age of two -- and the constant animal shrieks of the studio audience, who inexplicably seem to find the whole thing hysterically funny, suggest it may well have found this rather exclusive target audience.

The Munsters Today is not good. It is banal, raucous, gaudy and crude, a cheap and nasty attempt to cash in on the popularity of a far superior show, and sadly I fear we shall see a lot more of this sort of thing as television increasingly falls into the hands of bureaucrats and accountants who, lacking any talent and creativity of their own, are forced to live parisitically off that of their far more gifted predecessors. Here, in one ghastly package, is a vision of just what could happen to all our beloved classics in the wrong hands; of what could be done to The Avengers, to Randall and Hopkirk, to Doomwatch; and of how awful Star Trek : The Next Generation could have been had Gene Roddenberry not hijacked the project the minute he realised what Paramount were up to. In every respect, The Munsters Today is an insult to The Munsters. It's so awful that I'm left unsure which is the more incredible -- the fact that somebody is willing to put their name to it (j'accuse Leonard J. Schwarz, producer!); the fact that MCA TV gave the rights to an organisation, the Arthur Company, capable of this degree of bastardisation; or the fact that certain ITV regions are actually showing the wretched thing at the same time as Michael Grade is very kindly reminding us of just how good the original Munsters was! All I can say is, stick to Channel 4! *Their* Munsters are the real McCoy. Accept no substitutes.

TIM MUNRO

ST: VI TOPS $70, ST: VII "IMMINENT"

A SEVENTH 'Star Trek' film could be on the cards, following the success of The Undiscovered Country which has now broken the $70 million barrier at the box office.

And no-one is more confident of this popular prediction than the cast themselves, as James (Scotty) Doohan revealed at the US première - before the money started pouring in: "There were no tears shed because we know damn well this isn't the last one. What you've got here is called PPP; a Paramount publicity ploy."

"The last chapter - says who?" George (Sulu) Takei added. "Just wait until the box office is in, then you'll be hearing about the 'ultimate' **Star Trek - Star Trek VII**".

The film is now on general release throughout Britain and has received very favourable press reviews, particularly from the Sunday Times who cited it as the best Trek movie yet.

STTNG NEWS

Duelling Q's - a late **Star Trek: The Next Generation** Season Five contender - has been postponed for financial reasons. It is believed that Cheers star William Campbell was a choice to play the second Q, who would have challenged John DeLancie's version to a sort of Olympic games, with abducted Enterprise crew as team members.

Recently filmed episodes have included **Cause and Effect** directed by Jonathan Frakes, which involves the Enterprise encountering a time loop, and **First Duty,** marking the second appearance this season of Wesley Crusher, this time at the Academy where he is in serious trouble. Majel Roddenberry also returns as Lwaxana Troi, and this time she tries to take poor motherless Alexander under her wing, and it is rumoured that **The Outcast** will fulfil Gene Roddenberry's promise to include homosexuals as central characters in the show. The current order of broadcasting from week commencing February 10 is **Masterpiece Society, Conundrum, Power Play, Ethics, The Outcast, Cause** and **Effect** and **First Duty.** KT

COMMENT: BBC's DOUBLE STANDARDS

THE BBC's treatment of 'Star Trek: The Next Generation' is well known by fans. Not only is the show dropped at the slightest excuse - usually a sporting event - without any apology and sometimes no warning, but episodes have been suffering the censor's scissors.

The most obvious 'offence' has been the cutting of the climax to 'Conspiracy'. Adding fuel to the fire was the fact that the scene the BBC objected to in the first place remained intact in the anthology of clips at the end of 'Shades of Grey'. Obviously the BBC didn't realise that the exploding head featured in this episode too.

The latest incident has resulted in the loss of an entire episode: 'The High Ground'. The episode deals with a terrorist incident, in the course of which Data talks of the "unification of Ireland due to a successful campaign of terrorism". Originally, the BBC decided to show the episode and simply remove the line which they felt may be objectionable to some politicians. The looming election was another factor in their thoughts.

The fact that Ireland has been on the political agenda in a big way since the New Year resulted in the withdrawal of the episode altogether. This is despite the BBC-produced sitcom So You Think You've Got Troubles starring Warren Mitchell, being about nothing but the situation in Ireland. TV commentators have recently been complaining about the BBC's double standards - they edit bought in material to 'protect' the viewing public, but leave the exact same material in their own home grown produce. Case in point: sex scenes in movies (most recently the violent rape from The Accused) are regularly cut, but the BBC make great play of the 'adult' scenes in their recent dramas The Men's Room and A Time To Dance. 'The High Ground' is just the latest victim of this double standard. The sooner the BBC's charter is withdrawn the better.

MARK JAMES

21
A SLAVE REVOLT MAY MEAN DEATH TO CAPTAIN PICARD AND COUNSELLOR TROI
CHAINS OF COMMAND
THE NEW NOVEL BY BILL McCAY AND ELOISE FLOOD

The new **Star Trek: The Next Generation** novel (number 21), Chains of Command by Bill McCay and Eloise Flood, is published by Titan Books on April 23 at £3.99

STAR TREK ON 2

Star Trek is to commence a season of repeats in May, probably following on from **Stingray** in the present slots occupied by **Thunderbirds** and **Doctor Who.** It is anticipated that all 79 episodes will be broadcast by the "user-friendly" station.

NBC REJECT AMERICAN 'RED DWARF'

AFTER FILMING a half-hour pilot in late January, American network NBC has decided not to proceed with an American version of the hit BBC2 SF sitcom **Red Dwarf,** which recently returned to British screens.

The pilot, filmed at Universal Studios Stage 44, saw original Kryten actor Robert Llewellyn recreate his rôle for the proposed American series, while the other characters were recast with American actors. Original series creators Rob Grant and Doug Naylor served as creative consultants for the pilot.

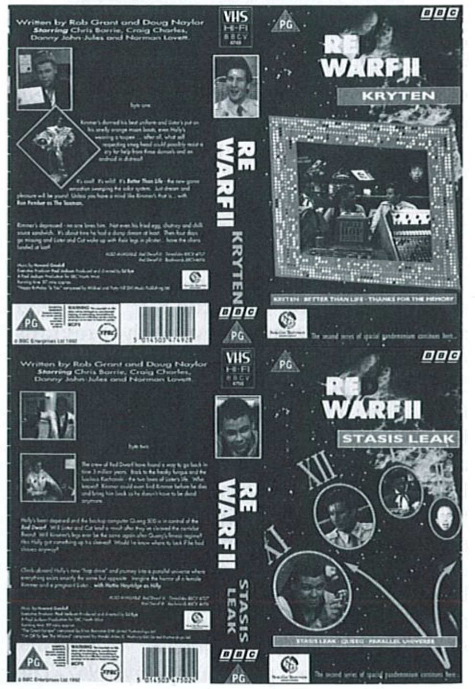
The story of the pilot matches that of the debut British episode **The End** quite closely, while also incorporating part of the **Future Echoes** episode. One major change has Kryten as part of the ship's crew from the very beginning, whereas he started in the British show as a guest for one episode before becoming a regular.

Although no series will be made in America, the half-hour episode will air on NBC some time this season.

Mark James

ROBERT LLEWELLYN was also a guest on the February 5 edition of Tonight With Jonathan Ross on Channel 4, where he talked about the new series and the American pilot.

Meanwhile BBC Video release the second series on video on March 2 over two tapes at £10.99 each.


Written by Rob Grant and Doug Naylor
Starring Chris Barrie, Craig Charles, Danny John-Jules and Norman Lovett
VHS
PG
BBC
RED DWARF II
KRYTEN
STASIS LEAK

BLAKE'S 7 Cassette 18

TAPE EIGHTEEN of **Blake's 7** offers two apparently similar episodes which couldn't in fact be more different. Both are Federation-less and Servalan-less. Both concern aliens trying to take over the Liberator via Cally, both present aliens whose silver skinned looks are straight out of **Lost in Space,** and both were omitted from the original Australian run of **Blake's 7.**

Under the surface, though, **SARCOPHAGUS** Is an elegantly written character piece, while **Ultraworld** is a soul-less amalgam of pulp sci-fi clichés.

Sarcophagus has, in fact, a surprisingly simple plot once you know what's going on. An alien species 'survives' death but requires a host to achieve resurrection. When the Liberator encounters an alien tomb adrift in space, Cally - telepathically and emotionally vulnerable after the destruction of Auron (a point developed from **Shadow,** which shows the benefits of using writers with a genuine interest in the series) - provides it with the perfect channel. But the alien's rebirth is threatened by Avon, as the opening sequence predicts...

It's scenes like the opening, which explains the whole plot in a way which is incomprehensible until the end of the episode, which makes **Sarcophagus** seem more complex than it is. (It takes real talent to provide an explanation which adds to the mystery of a programme, though the surreal opening probably lost some floating viewers back in 1980.

To criticise this episode is almost impossible without being reduced to minor nit-picking grumbles - and even then I can only think of three, one of which would be better directed at **Rumours of Death.** For the record, they are:

1) The CSO'd explosions are rather tacky,

2) Dayna's talent as a harpist is surprising, as she's never shown any musical skills before,

3) It's a pity that there was little sign of Cally's developing depression during **Rumours of Death,** especially as her small rôle in that episode would have made this easier than usual to achieve.

The poor continuity is the most important fault, as **Sarcophagus** is effectively the final instalment of the trilogy begun by **Children of Auron.** One of the more interesting aspects of the third season is the way in which each of the six central characters was taken apart at some point. But whereas Dayna, Vila and Tarrant could all be dealt with in individual episodes, the relationship between Cally, Avon and Servalan meant that each side of the 'triangle' had to be analysed separately. Hence **Children of Auron** destroyed both Servalan and Cally's 'families', while **Rumours of Death** deprived Avon and Servalan of their reasons for living before replacing them with new ones drawn from their mutually destructive but somehow supportive relationship. That left **Sarcophagus** to deal with Avon and Cally, and that it manages to disguise the absence of any real rôle in the plot for the rest of the Seven so well is a tribute to Tanith Lee's talent (though her removal of the two computers halfway through the episode lacks subtlety).

At base, **Sarcophagus** is all about a single choice which Cally has to make, and that - as David Gerrold commented in The World of **Star Trek** - is a sign of good drama. The rest of the episode is filled out by so much sparkling and well characterised dialogue that I'm afraid to quote any for fear that I'll be unable to stop before I've transcribed the entire episode, though the subtlety of writing is well demonstrated by Avon's comment that, "If things look different in the morning, you know you're on the wrong ship". In the morning (after a curious but rather successful musical interlude), Liberator is dark and menacing - it **does** look different and, with the alien in control, they **are** on the "wrong" ship...

In many ways, **Sarcophagus** represents the peak of **Blake's 7.** Paul Darrow was still a million miles away from his later, over-mannered performances, and, with the possible exception of **Terminal,** it's difficult to think of any episode in which his portrayal of Avon was stronger. It's also worth considering whether Soolin wasn't right to suggest that the Alien cursed the Seven - certainly Avon was to become very much the malign and unwelcome figure, the dark destroyer, that the 'funeral images' make him out ot be from now on...

Simply, **Sarcophagus** is superb, and I can hardly believe that it came as low as eighth in the DWB series survey. I demand a recount!

THE OPENING SHOTS of **ULTRAWORLD** tell you straight off that it's directed by Vere Lorrimer - no-one else shared his love for a leisurely browse through the astronomical photo album as an attention-grabbing way of opening an episode. That such an unoriginal opening (seriously, it worked quite well the first five times he used it) was employed was entirely appropriate for **Ultraworld.**

One might have hoped that, having already novelised nine of the first season episodes, author Trevor Hoyle would have had some grasp of the series' characters (or, at least, three of them). Anyone who's actually read his books though would have harboured no such illusions. And sure enough, **Ultraworld** proves, like **Volcano,** to have been a plot in search of a series. It would have made a decent episode of **Space: 1999, Star Trek,** or even **Lost in Space.** In fact, the exploratory zeal of the Enterprise's crew would have spared us the unexplained 'aliens take over Cally' plot used to get the Seven involved in the first place (one is forced to ask how the Ultra managed to capture the rest of their specimens given that, as they tell us, telepaths are rare). Similarly, the 'Tarrant seduces Dayna to satisfy the aliens' curiosity' routine could have been lifted direct from a number of third season **Star Trek** episodes (**Plato's Stepchildren**?), and as for the business with the memory tubes... You can almost hear Jimmy Doohan saying, "But Captain, I canna guarantee to put Mr. Spock and Doctor McCoy's minds back into the right bodies...". Change the Ultra into steel-brassiered priestesses, and **Ultraworld** would be similarly disturbing to David Gerrold's description of the ultimate cliché **Trek** episode... In that sense, it's the absolute antithesis of **Sarcophagus** - science fiction at its most shallow.

That's not to say that **Ultraworld** doesn't have its moments. The scenes in the service tunnels have a certain atmosphere (which unfortunately doesn't carry over into the studio scenes), and the efforts of the make-up designer to achieve effects Vere Lorrimer thought impossible deserve some credit. But **Ultraworld** has no guest characters, removes Cally and Avon from the action early on, and mischaracterises Vila in such a way that you wonder whether **City...** ever happened. That doesn't leave much room for the sort of sparkling dialogue which epitomised **Blake's 7** at its best. As for the plot, it's a routine rewrite of **Redemption** in which a giant brain copies people's minds into perspex tubes before eating them, until it suffers a brainstorm after Orac tells it one of Vila's jokes and spews slime everywhere. Quite.

Still, it beats **Moloch** any day...

ANTHONY BROWN

Released by BBC Video on April 6 at £10.9

IN THE FIRST PART OF AN INTENSIVE STUDY INTO THE ART OF THE TELEFANTASY TITLE SEQUENCE, DUNCAN HARVEY LOOKS TO THE GOLDEN AGE OF THE SIXTIES FOR HOW IT SHOULD BE DONE, AND CONCLUDES THAT...

THEY DON'T MAKE THEM LIKE THIS ANYMORE!

A rattle of tom toms, and the sight of an immaculately dressed man struggling to open a bottle of champagne. Suddenly there is the sound of a gun firing and the champagne bottle is open. An attractive brunette, gold plated revolver in hand, steps up to the smiling man. Drinks are poured and a silent toast is made. The Avengers have arrived.

This is a description of the beginning of the opening titles of the fifth season of The Avengers, which was appearing in glorious colour for the first time. Titles are an essential aspect of television and this article will examine the effectiveness of the titles for the aforementioned series of The Avengers and the enigmatic sequence that heralded that most puzzling and thought-provoking series, The Prisoner.

In the mass media, five second culture that makes up the 1990s opening sequences have to be of the 'slam bam' nature, attempting to compress the whole of the programme into thirty seconds, blipvert style. This is because the remote control has made changing channels easier than ever before. Programme makers have to go for the jugular to attract their audience. In the 1960s remotes were unheard of and hence in order to change channels viewers had to physically get up from their armchairs and press the desired button. Therefore programme makers could construct more subtle opening titles that were greater in length. Indeed, the opening sequence for The Prisoner could almost be described as being a programme in itself!

Both sets of credits consisted of two parts. The first part of The Avengers sequence has been described in the opening paragraph of this article, and it ends with the viewer hearing the familiar Laurie Johnson Avengers 'riff' that was to survive all the way to The New Avengers of the 1970s. The programme's name then appeared, followed by scenes introducing the stars of the show. These lengthy credits were to some degree self-indulgent, but were made and performed with such style and panache that the viewer never minded or wished that they were over.

The general purpose of opening sequences is to introduce and inform the viewer of the nature of the show that they have tuned in to. By 1967 The Avengers needed little introduction, but nevertheless its titles say much about the show. The champagne, gold-plated revolver and immaculately dressed Steed echo the style, taste and quality of the programme's overall production. The delightful Diana Rigg as Mrs Peel symbolises the swinging Britain of the 60s. Together Steed and Emma form a duet which cleverly represents images of the old and new, working together to successfully create a winning combination. This was a fantastical image and explains much of the show's instant appeal, as the episodes were originally broadcast during uncertain times for Britain, with the country having lost its Empire but yet to discover its rôle.

Such reassuring images of an idealised Britain were eagerly consumed and desired by audiences both in the United Kingdom itself and — perhaps more importantly — in America and the rest of the world. Indeed, the main reason for the move to colour was to satisfy the demands of the American network (ABC) that had purchased the show. Therefore the first part of the opening titles can be seen as self-congratulatory, with Steed and Mrs Peel celebrating the sale of the show to an American network, and the move into colour.

The remainder of the titles echoed those of the previous season, but were in full motion rather than appearing as a sequence of stills. The carnation being casually flipped into the air by Steed showed both continuity with previous opening sequences and the steel behind Steed, as a potentially lethal blade emerged from the familiar umbrella. Mrs Peel became fully her own person in this series, abandoning the last vestiges of the black leather which had been Honor Blackman's trademark. The beautifully choreographed stances and poses adopted by the two lead stars completed a title sequence which was both memorable and entrancing. After seeing these credits, it was a foolish viewer who dared to switch channels.

As mentioned previously, by 1967 The Avengers needed little if any formal introduction. But as The Avengers was entering its fifth season, another series was only just beginning ... The popular action show Dangerman had made Patrick McGoohan a household name. But bored with playing "Drake ... John Drake", McGoohan was able to use his personal clout to propel the concept of The Prisoner onto the screen.

Whereas The Avengers titles could assume aspects of familiarity between viewer and programme, The Prisoner faced the challenges of presenting a bold concept and obtaining an audience. Therefore the opening credits of The Prisoner should be viewed, initially, from the point of view of providing the all-essential 'hook', so as to attract an audience and leave them asking the questions Why? and How?

The clouds are dark, a clap of thunder is heard, an unfamiliar tune begins and the viewer sees a strange car racing along what appears to be a deserted road, but who is the driver? The camera soon focuses on the man behind the wheel, his face fixed with concentration. What has the viewer learnt so far? The car suggests individuality, a need for speed, excitement and perhaps danger. The man's face, rugged yet handsome, cold yet compelling. Could this man be The Prisoner?

Familiar landmarks such as the Houses of Parliament testify to the setting as London. We see the car being driven into an underground parking lot and a ticket being snatched from a machine, then the man is seen opening doors and walking purposefully. Whilst all of this is happening the driving theme music increases both the viewer's adrenalin and the curiosity to know what exactly is going on. Next we see the driver of the car involved in an argument with a man sitting behind a desk. An envelope is thrown on to the desk and the driver of the car brings his fist emphatically down, upsetting the cup of tea that has been placed on the desk. These few scenes create a frank impression upon the viewer. When the face of the driver of the car is seen being crossed out by a typewriter and it then being placed mechanically in a filing cabinet, part of the answer to the question posed by the titles up to now is revealed. The camera focuses on one word — RESIGNED.

But what has the man resigned from? Clearly it is something which has great power and resources at its disposal, as the sterile mechanics and vast filing room suggest. But it also appears to represent the faceless nature of the civil service, with the cup of tea placed on the aforementioned desk symbolising the establishment that is now being upset by this mysterious man and his resignation. The camera then cuts to the newly-resigned man getting out of his car and walking up a few steps before entering a terraced house, presumably his home. It is at this point that the first caption appears on screen and the audience sees the name of the star of the show — Patrick McGoohan. But as we see him enter the building we are also shown a hearse that has been following him. We then see McGoohan packing a suitcase, obviously intending to leave the country as his passport is one of the many belongings that are being stuffed into the open case. It is at this point that we see the actual title of the programme, The Prisoner, appear on screen. But why should the man be called The Prisoner? Surely he has just freed himself by means of his resignation? The reason for the programme's title then becomes clearer as from the hearse emerges a man, dressed in the clothes of an undertaker, who approaches the front door. Inside 'The Prisoner' is completing his packing when gas beings to enter the room via the keyhole of the door. He looks up and sees the familiar London landscape swim before his eyes before he loses consciousness.

Thus ends the first part of the opening titles for The Prisoner. In it the viewer has learnt that the strange driver of the strange car has been denied the freedom to resign and leave the country; he has been stalked by a shadowy figure who finally rendered his prey unconscious by means of gas, a weapon of quick and silent effectiveness. The viewer instantly wants to know what happens next, and the following part of the opening titles helps to satisfy this desire.

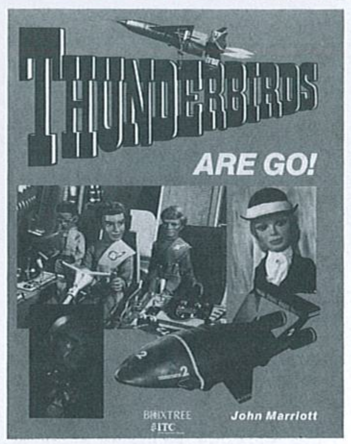
The Prisoner opens his eyes and looks around him. He appears to be in the same location as before, ie. in his house. But looking out of the window he is shocked by what he sees, for no longer does he see the familiar London skyline of tower blocks. Instead he sees a strange mix of architectural styles and a multitude of strange buildings that make up his new home. But where is he?

The viewer's curiosity is echoed verbally by the Prisoner himself. In the credits for most of the seventeen episodes we hear a series of questions, asked by the Prisoner, and enigmatic answers given by a voice that is revealed to be that of the new Number Two. We learn that the Prisoner is in 'The Village', that what is required from him is 'Information', and that by hook or by crook they intend to get it. Most chilling of all, the Prisoner learns that he is no longer a free man, he is a number; Number Six.

The second part of the opening sequence of The Prisoner is responsible for provoking the wider 'hooks' that will keep the audience intrigued an entertained by the show. Each week the viewer wanted to know who would be the new Number Two and wondered what new way of extracting the information from Number Six had been devised. Overshadowing all, there was the threat from 'Rover' that was revealed when the voice of Number Two promised that they would get their information by hook or by crook ... Rover, to the modern audience used to dazzling special effects, seems initially silly, but perhaps it is the more menacing for its simplicity. Either way, it makes a great impact on the titles when we see Rover emerging out of the sea.

In short, the title sequences for both The Avengers and The Prisoner show how the genre of opening titles could be elevated to an art-form. We have the slick self-congratulatory manner of the former and the stark bewilderment of the latter. Both enhanced the respective programmes greatly and of course helped to secure loyal audiences. It is not surprising that title sequences of programmes of the 80s and 90s seem so shallow in comparison. Take Doctor Who for example. Its title sequences after season seventeen have been unimaginative and predictable, a far cry from the chilling time tunnel that served the programme so well throughout the 60s and especially the 70s. Doctor Who has suffered like most of the television made nowadays from a cheapening of the medium, with producers seeking the lowest common denominator and successfully finding it. Programme makers would do well to look at the achievements of Patrick McGoohan, Brian Clemens and Albert Fennell, men of integrity who knew how to grab and hold an audience by stimulating them, not by presenting them with visual wallpaper. The opening sequences of the two programmes under discussion here both show this, and it is a sad fact of life that little of merit is around today.

NEW BOOKS



WHEN IN COMES DOWN TO IT, **Thunderbirds are Go!** is not necessarily a bad book. It is nicely laid out, has lots of photographs, covers all manner of topics, boasts lots of colour and is pleasing to the eye. For a younger brother or sister who is enjoying the magic of International Rescue on Friday nights for the first time, then this 96-page book would make a wonderful (if not overpriced) birthday present. In many ways, it is a shame that this book missed the Christmas market when **Thunderbirds**-mania was at its height.

However, for the more dedicated old-timers, and particularly Anderson devotees, the best that they can look for in this book is some nice photographs. And there are some very nice stills indeed including never-before-seen publicity shots, and also rather nice frame enlargements from a 35mm print of **Atlantic Inferno**, although these still turn out rather grainy.

The big let down with the book for the hardened Thunderfan has to be the text. It is not necessarily badly written or ill researched, but it's just that everyone's read it many times before. Indeed the whole book has been something of a cut and paste exercise for John Marriott who appears to have done minimal research. Scanning the pages, great blocks of text leap out that have so clearly been lifted with minimal adaption from Century 21, Time Screen and even Radio Times. So, definitely one just to buy for the pictures, especially since what there is of the text is also on the sparse side. No matter how fluid his writing style, Mr. Marriott's work cannot get over the fact that better qualified people have covered the ground on umpteen previous occasions.

NIGEL ANDREWS

Published by Boxtree, £9.99

EVERY SO OFTEN, a television book comes along which reminds you that the age of quality is not dead. Having read the proofs of **Doctor Who - The Sixties**, I'm sure that The Frame team have such a delight in wait. Meanwhile, some more US imports - such as this 456 page volume about one of the best and most stylish of fantastic spy series - will keep me more than happy.

Mission: Impossible has never been shown in its entirity in the UK. In America, the original version of the series ran to seven seasons in the '60s and '70s, and in the late '80s there was the revamped revival of the show which has still to be picked up by either the BBC or ITV. As somebody whose knowledge of the show was basically restricted to the episodes screened by the BBC and a few fuzzy videotapes of Season One episodes, this book filled in a lot of gaps in my knowledge with regards episodes, style, development, etc.

In fact it is the style of **Mission: Impossible** above all that was the attraction of the show. Re-reading the plots of many of of the episodes that I saw in the '80s in this book, I just cannot remember them (**The Heir Apparent**, **The Photographer**, **The Glass Cage**, **Fool's Gold**, **Submarine**, **The Crane** and **The Killer** I remembered enjoying - **Nicole** I remembered for all the wrong reasons!). The synopses given in the episode guide are very short because it was always the fun of watching the mission being performed that was the hook, not the story itself.

Mission: Impossible first showed up in the UK in 1968, two years after its US debut. ITV had the rights to Season One and the first few of Season Two which were run up to Spring 1969. Then the BBC picked up selected episodes from Season Two onwards - about 80 in total - which were run in mixed batches from 1970 to 1975, with some titles rerun from 1986 to 1988 (this meant one week you would get a Martin Landau/Barbara Bain episode, the next a Leonard Nimoy episode, then a Lynda Day George, etc. etc.). To confuse matters further, Southern Television purchased 13 episodes too in the mid-'70s. All in all, though, there are still almost sixty IMF escapades never shown to UK viewers.

The production of the show is documented skilfully by Patrick J. White, who has obviously managed to talk to a great many people who worked on the programme and obtain a lot of fascinating documentation and photos. The book works chronologically, charting the rise of Bruce Geller's creation from the outline of **Brigg's Squad**, through selling the pilot, the first season and the problems with star Steven Hill, Peter Graves taking control, the regulars who wanted too much money, and the decision to bring the later seasons closer to home. The wonderful gadgets are discussed in some detail, as are the many disguises of Rollin Hand and Paris (although whilst the four Martin Landau photos on page 25 all look different, the four shots of Leonard Nimoy on page 216 are all embarrassingly similar!).

For each episode there are complete cast and credits (including uncredited cast), the mission as given to Dan Briggs or Jim Phelps, a synopsis and then a comment about the episode's production or effectiveness, plus miscellaneous details of rewrites, working titles and unused storylines. The book also includes very brief episode guides to the revival of **Mission: Impossible**, and ends with the beautifully drawn Mission: Ridiculous from Mad magazine.

There's not much missing from this book. Merchandise, overseas sales and the like are not dwelt on, and although assorted production dates are quoted in the book at various points, a complete list is not offered. The episode order is syndication order (which is almost, but not quite, production order), and there's also an abundance of budgetary information with precise facts and figures suggesting somebody very co-operative at Paramount Pictures' finance office (or alternatively an IMF type mission conducted by the author himself!).

It is seldom that such books which show how a television reference book **should** be done come out, and when they do it tends to be in the US (although, that said, I have yet to see a **Star Trek** book which covers the series as comprehensively as I'd like). The detail and research is combined with an obvious love for the subject that has managed to revive the fascination with the IMF missions in this reviewer, and sent me back to the few episodes of the show I have left on video.

The Complete **Mission: Impossible** carries on the high standards set by **The Twilight Zone Companion** and **The Outer Limits - The Official Companion**, and the volume is one that will keep even the most avid reader quiet for a couple of days!

ANDREW PIXLEY

Published by Avon Books (USA), $12.50/£8.95

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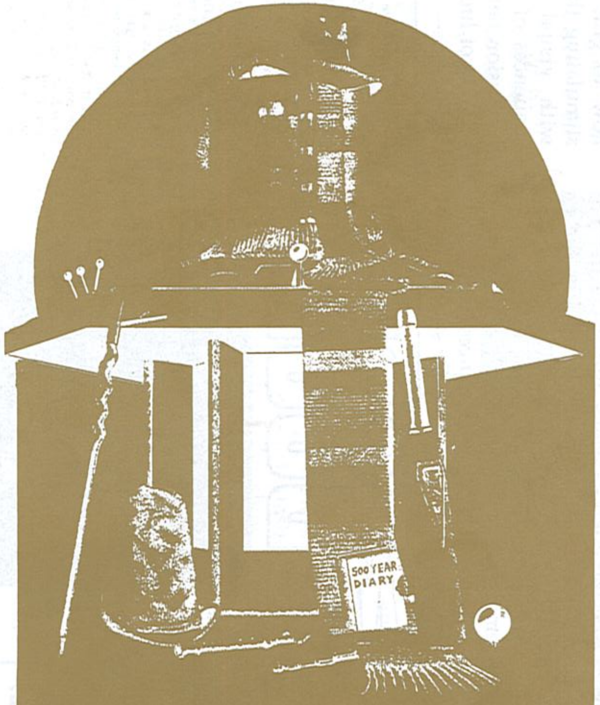

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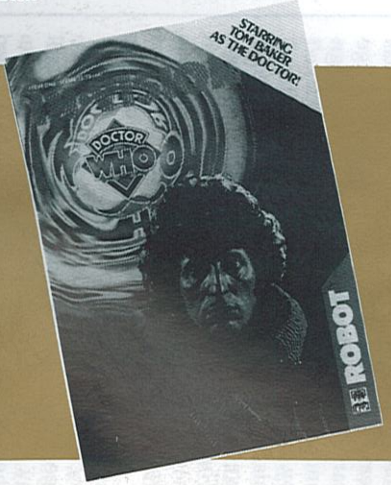

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